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THE SAN FRANCISCO BAY GUARDIAN | SFBG.COM | JANUARY 1 - 7, 2014 | VOL. 48, NO. 14 | FREE



## THE RISE OF *Candidate* X

The absolutely true story of how a complete unknown rocketed from political obscurity, electrified the city, tackled real problems, and beat Ed Lee in 2015

PAGES 9-13

GUARDIAN ILLUSTRATION  
BY SEAN MORGAN

### YEAR OF EVICTION

Tracking SF's housing meltdown **P6**

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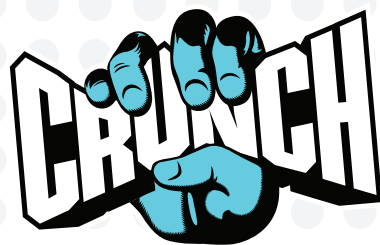


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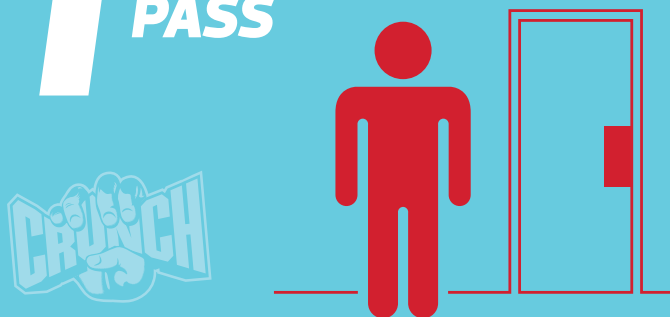
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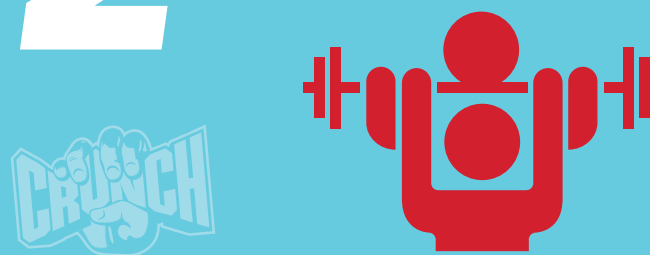
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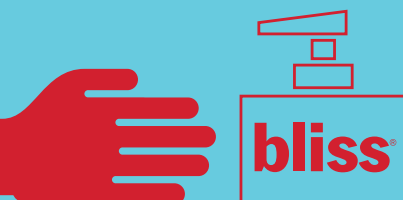
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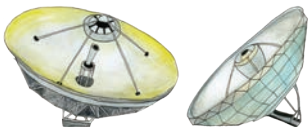


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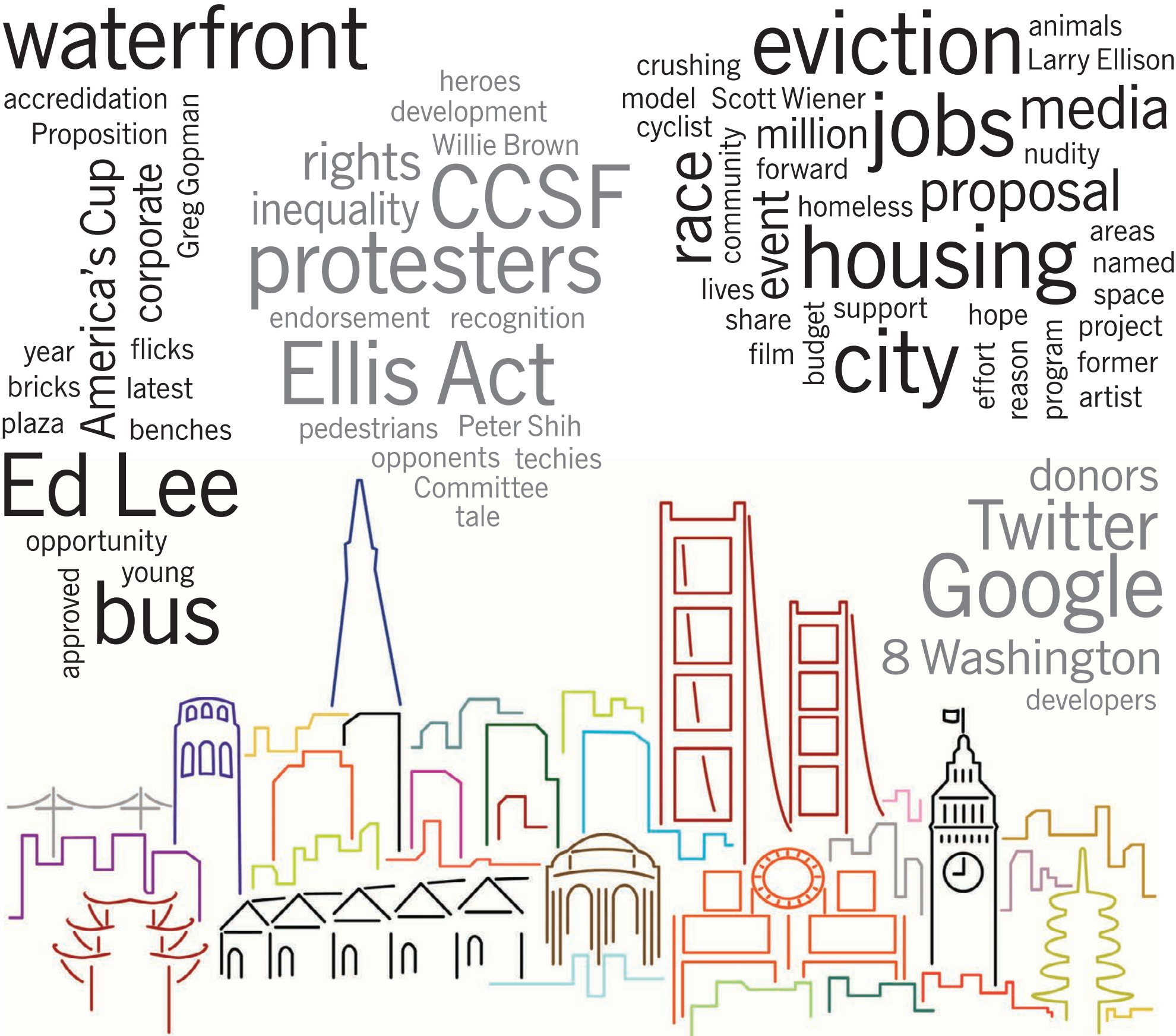
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# INTELLIGENCE SF IN THE CLOUDS



Bay Area issues took the national and international stage last year: breathless tales of outrageous rents, blocked Google buses, tragic evictions, shameful social media outbursts, tech giant relocations, and shocking (shocking!) nude protests grab headlines regularly. But beneath all the brow-furrowing bluster, the good ol' spirit of San Francisco sneaked through a few rays of freaky sunshine. Below is a word cloud of what was on our minds in 2013: Here's hoping 2014 — with its major election — is a bit more sunny!





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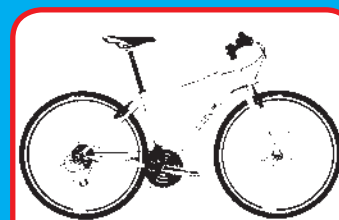
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**JAN. 28: Mayor Ed Lee treats affordable housing as an afterthought.** Buried toward the end of his State of the City address, Lee does acknowledge that "rent and the cost of housing are too high," but acts as though the problem has already been solved with pending construction of affordable units.

**FEB. 7: Rebecca Solnit takes aim at Google buses.** "Some days I think of them as the spaceships on which our alien overlords have landed to rule over us." (Rebecca Solnit, "Diary: Google Invades," London Review of Books, 5/7/13)



**APRIL 30: Ellis Act evictions plotted.** Brian Whitty uses red markers on Google Maps to illustrate all Ellis Act evictions in San Francisco from 1997 onward. "Each one represents a transforming city that no longer has room for the middle class, much less poor people. It makes me want to cry. Or throw up. Or something." (Tim Redmond, "You want scary? We've got an eviction map," sfbg.com, 4/30/13)



**MAY 28: Bay Guardian issues a warning about Plan Bay Area.** "It's about to clash with the facts on the ground. Namely, that there are already people living and working in the path of the new development." (Tim Redmond, "Planning for displacement," Vol. 47, Issue 35, 5/28/13) After spelling out the harsh implications of this long-range regional plan, we host a community forum about it.



**SEPT. 9: Lee gets grilled on gentrification.** TechCrunch founder Michael Arrington asks the mayor a pointed question about those upset by gentrification during an onstage interview at an annual conference. "Do you just say screw those people, face the future?" he wants to know. Lee responds, weakly, by referencing the Affordable Housing Trust Fund yet again.

**SEPT. 30: The mayor wakes up.** "Mayor Lee this afternoon announced that he's tripling funding to fight illegal Ellis Act evictions ... Spending an additional \$700,000 to fight greedy, deep-pocketed landlords is not exactly going to change the playing field, but it's a nice gesture." (Steven T. Jones, "Mayor Lee responds to political furor with more funding to fight evictions," sfbg.com, 9/30/13)

**OCT. 24: Activists propose "eviction epidemic" cure.** A group of tenant organizations including CCDC, the San Francisco Tenants Union, the Housing Rights Committee of SF, Causa Justa-Just Cause and others introduce a package of legislative proposals to restrict speculation on rental units. "San Francisco is falling into one of the deepest and most severe eviction crises in 40 years," Tenants Union Director Ted Gullicksen said. "It is bad now, and is going to get worse unless the city acts." ("Tenant groups propose sweeping package to ease the 'eviction epidemic'," SFBG Politics blog, 10/24/13)

**NOV. 14: Politicians scramble to show they are receptive.** The San Francisco Chronicle runs a prominently featured article outlining the initial details of two emerging plans to handle escalating tenant evictions. Mayor Ed Lee's plan is to make Ellis Act evictions more expensive; Sup. David Campos seeks an outright moratorium. ("SF politicians: Restrict Ellis Act evictions," SF Chronicle, 11/14/13)



**DEC. 17: Some progress is made.** Anti-eviction legislation created by Sup. John Avalos and co-sponsored by Sups. Eric Mar and David Campos — which seeks to preserve rent-controlled and affordable housing by restricting property-owners' abilities to demolish, merge, and convert housing units — wins unanimous final approval at the Board of Supervisors. ("SF Board of Supervisors Approves New Tenant Protections," sfbg.com, 12/17/13)

JANUARY

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APRIL

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JULY

AUGUST

SEPTEMBER

OCTOBER

NOVEMBER

DECEMBER

## 2013 Timeline: Affordable Housing Crisis

**FEB. 5: Bay Guardian profiles Ellis Act evictees.** AIDS survivor Jeremy Mykaels was one of the tenants profiled on the cover.



"He's a senior, he's disabled, his friends are mostly dead and his life is in his community — but none of that matters. The Ellis Act has no exceptions." (Tim Redmond, "Out of place," Vo. 47, Issue 19, 2/5/13)

**MAY 17: SF median home price hits \$1 million.** The San Francisco Business Times reported the city's skyrocketing property prices. Median rent for a studio in the city is \$2,200, according to apartmentlist.com.

**JUNE 12: Compromise deal reached on condo conversions.** The Board of Supervisors votes to allow more than 2,000 tenancy-in-common homeowners to convert to condominiums, in exchange for a 10-year moratorium on the condo conversion lottery, a force that removes rent-controlled units from the local housing market.

**SEPT. 23: Eviction of Chinatown family sparks outrage.** Gum Gee Lee, 73, Poon Heung Lee, 79, and their daughter were a flashpoint for the eviction crisis. "Speaking in Cantonese, Gum Gee Lee, 73, said, 'We raised our family here and we paid rent for more than 30 years. This new landlord knew we lived here when he bought the building. But he did not plan to keep us. He started to evict all of the tenants right away.'" (Jessica Kwong, "Ellis Act evictions changing landscape of San Francisco housing," SF Examiner 9/23/13)

**OCT. 15: Coders employ skills to fight gentrification.** In collaboration with the San Francisco Tenants Union, Anti-Eviction Mapping Project volunteer Erin McElroy leads a team of volunteers to analyze and map visualizations of eviction data from the San Francisco Rent Board, part of an ongoing effort that includes tenant surveys. [AntiEvictionMappingProject.net](http://AntiEvictionMappingProject.net).



**DEC. 9: A Google imposter goes viral.** Thanks in part to a Bay Guardian video of a convincingly irate Google employee shouting down protesters who halted a Google bus to protest gentrification (it turned out to be a hoax carried out by union organizer Max Alper), the subject of tech and gentrification in the Bay Area suddenly garners international headlines. ("Union organizer shouts down protesters as they block private Google shuttle," SFBG Politics blog, 12/9/13)

**DEC. 18: Affordable housing deemed a priority.** Lee holds a press conference to announce an executive directive for city government agencies to prioritize affordable housing construction, from completely below market rate (BMR) projects to those with a mix of BMR and market rate. ("Mayor Lee Orders Affordable Housing Push," sfbg.com, 12/18/13)



## Year of eviction

As tech heated up the market in 2013, affordable housing became the dominant political issue

BY STEVEN T. JONES AND REED NELSON  
[news@sfbg.com](mailto:news@sfbg.com)

**NEWS** San Francisco's political dynamics shifted significantly in 2013 as concerns about affordable housing, gentrification, and displacement shot to the top of city's agenda, forcing elected officials to scramble for solutions.

The growing urgency of these issues can be tracked by the evolving statements and positions of Mayor Ed Lee over the course of the year, as well as the increasingly assertive actions of the progressive movement for housing justice, which caught fire and began to garner national headlines on a regular basis by the year's end.

It's true that affordable housing and cost-of-living issues were already a major concern a year ago, on the heels of voter approval of Proposition C and the creation of the city's Affordable Housing Fund in November 2012. That compromise measure was created by Lee and his downtown allies, working with Sup. John Avalos and progressive groups.

But early in 2013, it became clear that the measure wasn't enough to prevent rapid, escalating displacement of low and middle-income San Franciscans, and that the overheating real-estate market — driven by an influx of new employees at technology companies that Lee had courted and supported with big tax breaks — was rapidly changing the face of the city. Meanwhile, Lee's administration also faced a Housing Authority imbroglio as a former director parted ways amid

allegations of corruption, while the agency's deep financial troubles left dilapidated public housing units in disrepair.

Lee and his allies at first tried to stay the course, giving only lip service to the affordability problem early on.

"Though some may wish otherwise, we cannot defy the law of supply and demand within our City limits," Lee said during his state of the city address on Jan. 28. The tone of his speech was triumphant as Lee emphasized the growth of the tech sector.

"We have given renewed confidence to leading high technology companies like Salesforce, Yelp, Zynga, Twitter, Square, Autodesk, Riverbed, Airbnb and so many more to stay and grow in our City," Lee said during the speech. "We're even attracting growing companies ... to pull up stakes and move to the new gravitational center of Silicon Valley — San Francisco."

But by the time November rolled around, even the The New York Times was noting that "As the center of the technology industry has moved north from Silicon Valley to San Francisco ... income disparities have widened sharply, housing prices have soared." ("Backlash by the Bay," NYT, 11/24/13).

It took almost an entire year, but the mayor's ardent embrace of tech is starting to give way to the realization that a growing movement for equitable housing was steadily gaining ground and that it was something the city's politicians would ignore at their peril. **SFBG**





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## NEWS

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VIA THE SAN FRANCISCO FOOD SECURITY TASK FORCE

# Starving in a boom

..... The most expensive city in the nation grapples with a hunger problem .....

BY JOE FITZGERALD RODRIGUEZ  
joe@sfbg.com

**NEWS** On the day before Christmas Eve, a line of hungry San Franciscans winds its way to the second floor of the Women's Building on 18th Street. There, in a sunlit room, people take their pick of free food: fresh fruit, chicken, canned goods and pasta. This pantry is one of over 200 in the city supplied by the San Francisco and Marin Food Banks.

Acacia Woods-Chen, the pantry's coordinator, calls off enrollment numbers in broken Cantonese and Spanish as she directs them to the needed sustenance.

Most of the clients are elderly, and one woman said she's lived in the Mission 50 years. Yet she is facing eviction from her Mission District apartment.

"My income is very low, I don't even make the rent," she told us.

A new report, from the city's Food Security Task Force, found that 19,000 seniors in San Francisco struggle to afford groceries. Many of them qualify for Supplemental Security Income benefits, or SSI, yet are ineligible for federally supplied food stamps.

The problem goes beyond seniors. The report found that one in four San Franciscans lacks sufficient resources to purchase nutritious food, causing many to turn to food pantries for assistance.

Demand at those pantries is now well beyond their capacity, Food Bank representatives told us, and the system is bursting at the seams.

Awareness of the problem is growing. On Dec. 10, the Board of Supervisors approved a resolution to end hunger and food insecurity in San Francisco by 2020.

"It is unacceptable that in one of the richest cities on earth, so many of our fellow residents should have to go to bed hungry or worried about their children's nutrition every day," said District 1 Sup. Eric Mar, who authored the resolution.

It calls on bringing together disparate city agencies, from the Planning Department to those tasked with aiding youth, seniors, and the homeless, to collaborate on addressing San Francisco's hunger problem.

Just 14 percent of those who face food insecurity are home-

### FEEDING SAN FRANCISCO

The Board of Supervisors passed a resolution Dec. 10 to end hunger and food insecurity (starving and/or consistently eating nutritionally unhealthy food due to cost) in San Francisco by the year 2020. One of the major goals is to enroll more San Franciscans in CalFresh, also known as food stamps.

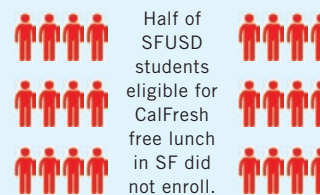


1 in 4 San Franciscans are food insecure

84,000

San Franciscans are eligible for CalFresh, but as of 2013, only

50,000 were enrolled.



less, the report found. Many are low-income people who have jobs, but cannot always put food on the table.

Food insecurity isn't just about hunger, according to the task force's report, but also manifests as struggling consumers buy only cheaper and nutritionally inadequate food, or ration meals.

Mar's resolution calls for the creation of a work group that will be tasked with, among other things,

finding ways to solicit greater enrollment in California's federally backed food safety net program.

"The biggest opportunity by far, casting a shadow over everything we do, is to get everyone who's qualified for the SNAP program signed up," said Paul Ash, executive director of the Food Bank.

SNAP is the Supplemental Nutrition Assistance Program, administered under the name CalFresh in California. It's more commonly known as food stamps.

Less commonly known is that California has the lowest enrollment rate for SNAP in the entire United States, according to federal data. A report by California Food Policy Advocates, titled "Lost Dollars, Empty Plates," cast this as an economic loss as well. San Francisco is losing \$129 million per year in lost economic activity due to low participation, the advocacy organization found.

In San Francisco, an estimated 84,000 people are eligible for CalFresh — yet only about half as many are enrolled.

Boosting CalFresh enrollment is no easy task.

Liliana Sandoval, CalFresh outreach program manager at the Food Bank, spends her days recruiting enrollees at farmers' markets and homeless shelters. "A lot of our work is myth busting, educating, and finding people who would never go to a county office to ask for assistance — even if they desperately need it," she told the Guardian.

In the meantime, the problem of feeding San Francisco persists.

"Compared to other food banks in the nation, we're at the top," Ash said, referencing the volume of food it distributes to the hungry. "But you can't give yourself an A when there are thousands of people who need help who don't get it."

And if everyone eligible for CalFresh were enrolled, would the city be on its way to tackling hunger?

"We'd be pretty darn close," Ash said. **SFBG**

To volunteer with the San Francisco and Marin Food Banks, visit [www.sffoodbank.org](http://www.sffoodbank.org). The holiday brings an influx of help to food pantries, but they experience a dramatic drop-off in January and February — and could use more help then.



# EDITOR'S NOTE:

Over the holidays, we were visited by the Ghost of San Francisco Future, who told us a tale of two cities. One was chilly, colorless, boring, and full of constantly toiling, get-rich-quick drones. (It did have some neat gadgets.) The other was genuinely bold, diverse, and innovative — a city of people who came together with inspiring leadership and seized the opportunity to ensure SF's unique character. It's this second vision we'd like to share with you, in the hope that we can make it a reality. Happy New Year!

THE EMERGENCE OF A NEW KIND OF POLITICAL CANDIDATE HAS GENERATED A WEALTH OF DEBATE IN SAN FRANCISCO. ARE YOU FOR OR AGAINST CANDIDATE X?

GUARDIAN ILLUSTRATION BY SEAN MORGAN

BAY-GUARDIAN EDITORIAL. 1/29/14

# Candidate X for mayor!

**EDITORIAL** The most exciting and promising political development we've seen in a long time in San Francisco is the sudden emergence of so-called Candidate X, who has quickly parlayed groundbreaking populist efforts to reform Muni and housing development into a full-blown campaign for mayor.

While the election is still 22 months away — an eternity in electoral politics — we're going to go out on a limb here and offer the Candidate X campaign our early endorsement. Political movements like this one are once in a generation opportunities, and it will only be successful with strong, early support.

There's just too much at stake for politics as usual, or to trust Mayor Ed Lee's sudden recognition that his economic development policies and deference to market-rate housing developers were hurting San Francisco's vitality and diversity and igniting a popular uprising, which Candidate X suddenly emerged to help lead.

In case you've been living in a cave for the last month, 2014 began with an explosion of progressive activism that finally began to bridge the gap between longtime San Francisco communities and a group of fairly apolitical but Internet-savvy new arrivals, many of whom work in the technology industry, which had been increasingly vilified as elitist and out-of-touch with the city's values and history.

A mysterious, masked figure calling himself or herself (nobody is quite sure) Candidate X used

social media on New Year's Day to announce bold plans to "disrupt the streets of San Francisco," calling for vaguely defined meet-ups at a dozen key spots around the city on the morning of Jan. 3.

The multi-pronged response was overwhelming and surprisingly coordinated, perhaps an indicator of offline organizing that exceeded the viral online phenomenon. Google and other corporate buses were commandeered into free public service (with the collusion of many drivers and regular riders) while Kickstarter, Indiegogo, and other online funding drives raised at least \$10 million for Muni to expand its service, a potent mix of fiscal and people power. And that epic day ended with an unpermitted rally of at least 10,000 people in Civic Center Plaza.

A week later, Candidate X followed up with a similar effort to jumpstart affordable housing construction in the city, using a combination of carrot and stick (humanist appeals to project backers and direct action at construction sites) to persuade a half-dozen market rate developments to substantially increase their affordable housing mix. And the candidate helped organize a mass mobilization that brought thousands of tenants to City Hall — and generated 10 times as many emails and calls — to force the supervisors to support a measure raising the relocation fees on Ellis Act evictions so high that the speculators were almost instantly driven out of the city.

Candidate X is now talking

about raising even more money for Muni by quadrupling the mitigation fees developers pay to construct new offices.

Those campaigns were coupled with hundreds of activists using hoes, picks, and shovels on public land that was part of the 8 Washington luxury condo proposal, removing the parking lots and grading the land by hand for a communal housing project they intend to build on the site.

The next week, with the Candidate X movement gaining momentum at astonishing speed, Candidate X announced his/her intention to run for mayor in the November 2015 election, starting now. The campaign has already announced a series of radical but smart positions, from banning cars on Market and other key streets to reclaiming Treasure Island and Hunters Point Shipyard from Lennar Corp.'s control, and promising many more to come.

In some ways, it seems like a marriage between the surging housing rights movement — which has been challenging evictions and gentrification and fighting for the soul of San Francisco — and the social media-driven Batkid outpouring back in November. But rather than an apolitical one-off, this feels like a broad movement focused on shaping San Francisco in the public interest over the long term.

The whirlwind of exciting political energy has left many speechless, and we can only say: Candidate X for mayor! **SFBG**



San Francisco Chronicle 4/13/14

# Mayor's Office not worried about Candidate X

## Advisers predict hype surrounding masked political newcomer will fade

By Phil Matier and Andrew Ross

While the Candidate X phenomenon has certainly captivated San Franciscans and attracted national media attention, giving the city's far-left progressives a glimmer of hope in capturing the Mayor's Office next year, those close to Mayor Ed Lee say they aren't worried.

"Everybody's having fun with this now, but at the end of the day, voters are going to prefer a proven leader like Mayor Lee and his successful jobs agenda to some kind of strange masked comic book character," a source in the Mayor's Office told us. "Whatever this thing is, it'll be a footnote in the mayor's race."

The source cited internal polling indicating the Mayor Lee's approval rating holding steady at more than 70 percent and unaffected by the last three months' worth of headline-grabbing antics by Candidate X and his or her campaign. The polls also found the public is turned off by the candi-

date's mask and secret identity.

Candidate X has certainly proven adept at using social media and other technological tools to generate support, but Angel investor Ron Conway and his sf.citi collaboration of technology industry leaders have pledged to help make tech-driven outreach and voter identification a centerpiece of Lee's reelection campaign.

"Entrepreneurs have made this city what it is, and we're not going to let this Candidate X creature undermine our agenda for San Francisco," Conway said. "Let them have their fun for now, we're not worried."

MATIER & ROSS



THE RISE OF CANDIDATE X CONTINUES ON PAGE 10 »





# Candidate X, not Y, or even Z

Violence has no place in City Hall

By Joe Eskenazi

## Sometimes, revealing

the fakers in politics can be easy.

And so it goes with the so-called "Candidate X." The self-stylized Progressive Hero is a multi-racial, gender ambiguous second coming of Christ for the city's super-lefties. The narrative began with a PR move that undoubtedly had Willie Brown weeping into his Wilkes Bashford handkerchief.

Brown promised to fix Muni in 100 days, and Candidate X fixed it with one glorifyingly stupid stunt.

Masked and spandex clad, Candidate X straddled two Muni buses while doing the splits, Van Damme style, between them. X rode the buses spread-eagle, laughing like a demented Santa Claus, as streams of San Franciscans ran behind them down Geary Boulevard. Using the ploy to call for Kickstarter to help America's Worst Transit System, millions of streaming video gawkers nationwide flocked to and knocked out the crowd funder's website.

The silliness ended before you could say "back door!"

It was seemingly successful. Defying the history of failed fixes from every ex-San Francisco mayor since forever, X single-handedly raised enough money to "expand Muni for the next three decades," progressives claimed.

Some played it as a progressive spurning of Mayor Ed Lee's proven political tactic — ignore Muni's issues and glorify the Google buses. Some portrayed it as a socialist takeover of an already red-or-dead leaning City by the Bay. Your humble narrator knew better.

X is a ludicrous candidate no sane citizen would back, and that stunt was clearly that — a stunt. But still the quixotic charade marched on.

Last week, X sat Mark Zuckerberg and a team of star studded tech oligarchy down with progressive activists. The previously evicted Lee family

was there, arm-in-arm with former Mayor Art Agnos and a cadre of lefty power in San Francisco, or what's left of them anyway. With Candidate X in the center of the two contentious camps, the tableau was vaguely reminiscent of the Last Supper, save for the presence of Mission District burritos.

San Francisco's problems were tastily tackled one by one.

Housing problems? Hacked and solved. The homeless? Software solutions streamlined shelters in a day. Even hunger among the city's poor was licked, as the techies and lefties together crafted solutions mind-melding the best ideals of both. All throughout, a time bomb ticked away like a demented clock ready to strike "I told you so!" at midnight.

It's difficult to watch impending doom stare well-meaning people in the face. Literally staring, as the problem became the person posing for all the cameras: Candidate X.

Last week the candidate's violent history was revealed, and

although SF Weekly doesn't have a stock of X-ray glasses, your humble narrator still saw this coming a long way back. X is a fraud. A charlatan. A wannabe in progressive clothing. And now we all know why.

In police records obtained by the City Attorney's Office, Candidate X was revealed to be one of the Occupy San Francisco and Oakland protesters, maybe even from the pernicious Black Bloc. Way back when, the Bay Area was captivated by martyred rallier Scott Olsen and others who were wronged by the not-so-mighty Oakland Police Department. OPD tear gassed and grenaded the Occupy pests. At the same time, a more intimate, frightening drama played out across the bay in San Francisco's Embarcadero.

The SFPD was mostly kind to their own Occupy camp, but one boy in blue was not: Officer Alex Murphy. He paid dearly for it. One night, sleeping in his tent at the Occupy camp, Candidate X was roused by Murphy and urged to

leave. Does that translate into the officer deserving a beating within an inch of his life? It seems Candidate X thought so, although he also seems to have got as good as he gave, and ended up in the hospital.

The Black Bloc folks' aggressive ways led the public to link Occupy with violence, from hippies to rage rousers. Black Bloc and Candidate X were kindred souls. Even his heart was black.

X yanked Murphy behind the fountain at Justin Herman Plaza, and punched him repeatedly, savagely, in the face, Murphy said in police reports, eventually pinning the officer to the ground before he got his.

Candidate X put up the usual defenses. "Murphy was near murderous with protesters all night, he'd gone vigilante," Candidate X told scads of TV crews in Aaron Sorkin-esque walk and talks, last week. Protesters said he saved their lives, hailing his heroism. San Francisco shouldn't buy the story. It's malarkey, plain and simple.

But good reasons or no, is a violent wacko the kind of candidate you want leading the new progressive movement? Not surprisingly, it seems the new progressive era is like the old one. Big dreams, empty promises, and a lot of rhetoric that will soar nowhere.

And no one, especially not your humble narrator, was surprised.



## Candidate X's name cleared

By Jessica Kwong  
Examiner Staff Writer

The electoral landscape today is much different than it was only a few months ago, when the revelation of Candidate X's brawl with police had pulled the mayoral hopeful's poll numbers into the ground.

Now a new viral video released by members of the San Francisco Occupy camp from 2011 confirms X's side of the story: Officer Alex Murphy broke ranks with the generally



Murphy

peaceful SFPD. Police Chief Greg Suhr had a mostly "hands off" policy, allowing the Occupiers

their right to free speech.

Murphy did not follow those directives, however, and the video shows the officer swinging his baton wildly, throwing punches, and injuring several protesters in the night, only to be fought off by Candidate X.

The story of X's fight with an SFPD officer during the Occupy encampments had many saying the candidate's campaign was over.

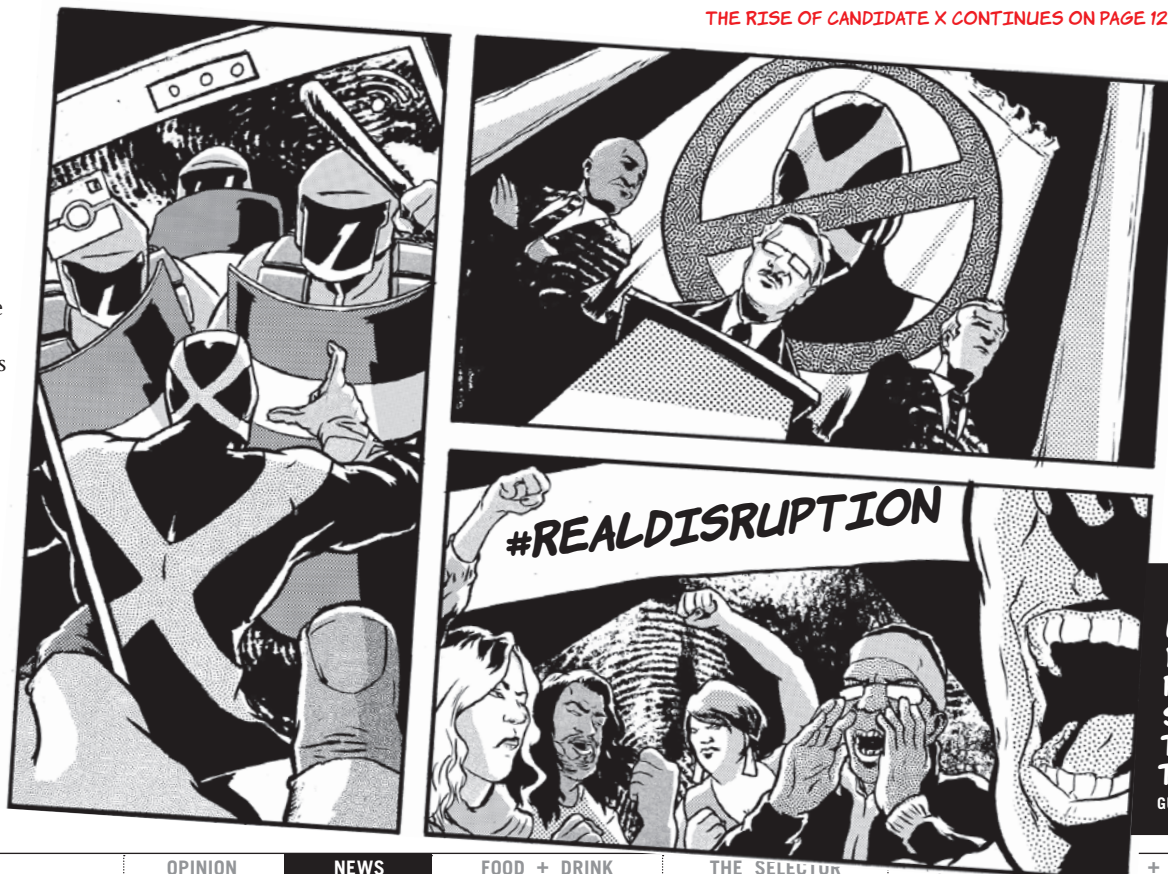
"That's not someone I'd trust to be the leader of San Francisco," said Mayor Ed Lee's Press Secretary Christine Falvey.

The release of the video cast doubt on Murphy's side of the story, and changed the electoral climate in the city going into next month's election, when five seats on the Board of Supervisors are on the ballot.

**AN INCRIMINATING VIDEO LED CANDIDATE X'S RIVALS TO DECLARE HIM POLITICALLY DEAD. BUT SAN FRANCISCANS RALLIED TO X'S DEFENSE AND CLEARED THE CANDIDATE'S NAME!**

GUARDIAN ILLUSTRATION BY SEAN MORGAN

THE RISE OF CANDIDATE X CONTINUES ON PAGE 12 >>





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San Francisco Chronicle 11/4/14

# Leftists score victories in SF amid Candidate X phenomenon

Election hijacked by superhero mania

By John Wildermuth

Progressives in San Francisco scored big victories in last night's election, winning seats on the Board of the Supervisors that a year ago seemed secure for the incumbents, thanks largely to a populist surge triggered by the mysterious Candidate X mayoral campaign.

Although neither Mayor Ed Lee nor Candidate X will appear on the ballot until next year, this year's legislative races clearly got caught up in the enthusiasm of that race, with David Campos defeating David Chiu in their Assembly race and three members of the Board of Supervisors replaced by progressives.

Attorney David Waggoner took Sup. Scott Wiener's District 8 seat and previous political unknowns Jennifer Wong and Betty Jones scored improbable victories in the Districts 2 and 10, defeating Mark

Farrell and Malia Cohen.

District 6 incumbent Jane Kim appears to have narrowly won reelection after being strongly challenged by three candidates to her left, who criticized her ties to Mayor Lee and her sponsorship of the big tax break for Twitter and other mid-Market businesses almost four years ago. But Kim appeared to blunt that criticism by leading this year's repeal on that and other business tax breaks and firmly aligning herself with Candidate X.

Kim's vote in favor of raising fees on Ellis Act evictions and more than tripling the fees charged to office developers for Muni and affordable housing almost certainly saved her seat — and the refusal of Farrell and Cohen to support the tenant and economic fairness agenda were major factors in the campaigns that unseated them.



San Francisco magazine COVER STORY. 6/10/15

## The Enigmatic Candidate

BY ELLEN CUSHING

Candidate X defies easy categorization, and confusion surrounding this political dynamo's gender identity is just the tip of the iceberg.

Since announcing her candidacy, she's been the subject of rampant speculation among the city's political insiders. Is she a native Spanish speaker, or did she grow up speaking Cantonese? Was she born and raised in San Francisco, or is she a transplant from the Midwest, or a foreign-born resident? Which supervisorial district does she live in? What is her annual income? Does Candidate X have any tattoos?

For all the questions this roller-coaster-like campaign has raised, Candidate X has left little doubt about his stance on certain issues. He frequently spouts a philosophy of "radical inclusion," which he says could be put into practice in San Francisco city

government by creating an online platform where all residents could log in and vote directly on discretionary funding allocation. He's proposed eliminating the system of mayoral commission appointments altogether, instead allowing residents to digitally cast votes for commissioners. And he's floated the idea of making every single public document tagged, searchable, and readily available, to anyone, the moment it's created.

Candidate X's unique method of campaign fundraising has spurred several economic studies. She's created partnerships with a wide network of independently owned, San Francisco small businesses to allow customers to chip in a bit extra when they make a purchase, then used her considerable social media reach to encourage supporters to shop at those businesses. The approach has helped her tap a broad pool of donors, while sending new clientele through the





doors of struggling proprietors in every corner of the city, many of whom have been losing ground in the face of rising rents and competition from national chain stores.

Candidate X has also organized campaign fundraising events with sliding scale admission fees. They are rumored to draw large, diverse crowds and occasionally last until sunrise, with attendees lingering for impassioned political discussion long after the performers have left. The events tend to start early in the evening with talks by local artists and authors, followed by aerial circus arts performances and live sets by Bay Area bands spanning a wide range of musical genres.

Candidate X has met with experts on climate change and used their input to produce a comprehensive plan for developing city-owned renewable energy infrastructure, which she says could be staffed with graduates of a job-training program created for at-risk youth. She's also undertaken a project of identifying every abandoned property in the city that could be converted to residential use, as part of a plan to open up new transitional housing for homeless residents, to be staffed with a veritable army of substance abuse counselors and mental health professionals.

Earlier this month, when baristas organized a citywide protest against gentrification — by withholding coffee and shutting down

Wi-Fi networks — Candidate X rode his bike from café to café to stand with the aproned employees while bleary-eyed patrons lined up outside the doors in confusion, clutching their laptops.

"Today, you are going to have to make your own coffee and work from home," Candidate X told the bewildered patrons, after baristas shared personal stories of facing eviction or anxiety over losing rental housing.

"These baristas have taken a courageous stand for economic justice, to defend San Francisco against real estate speculators and developers who hold no regard for this city's long tradition of inclusion and equality. They will not make your Ethiopian pour-over coffee with complex flavors of lilac and lavender while you connect to their free Wi-Fi — until you join in the fight against real-estate speculators whose actions have threatened this city as a haven for people of all incomes and identities."

Since then, rumors have surfaced that someone in the tech community who heard the baristas' stories that day has since started collaborating with the San Francisco Tenants Union, to create an app to help apartment-hunting tech workers boycott landlords who are known to carry out evictions and harassment — and to track evictions and alert house-hunters to join in refusing to bid on properties emptied by eviction.

## Candidate X recruits the youngins, Ed Lee should worry

So it seems that Candidate X has done the unthinkable, and gotten the younger voters of San Francisco to actually give a damn.

In his (her? their?) latest headline-grabbing move, Candidate X registered nearly 100 percent of voters age 18-30 in San Francisco just in time for the next election.

How'd X do it? The SF Examiner explains:

*"In what could become a regular afternoon ritual, Candidate X stopped by college campuses, hip coffee shops, and Dolores Park this week with representatives of the tech industry and every San Francisco constituent group in tow.*

*The elderly, the homeless, new immigrants and others volunteered their time to convince every young voter, one by one, why it was worth their time to register to vote.*

*"I've never felt like I had a reason to give a damn, really," said Martin Collins, 22. "Maybe it was X's energy, which felt like (President) Obama's campaign... or maybe it was because Macklemore was there. Either way, I'm voting next election."*

There you have it, folks. X is so revolutionary. All you have to do is bring famous people to your voting drive, or you know, tout "hope and change."

That always works. Last time Ed Lee ran for mayor, only around 30 percent of San Franciscans turned out to vote. Now Lee really has something to worry about.

By [Andrew Dalton](#) in [News](#) on Oct. 8, 2015



# Candidate X wins big ... and we're all Candidate X

BY STEVEN T. JONES  
steve@sfbg.com

**NEWS** Candidate X has been an enigma from the beginning, a vessel of progressive hopes for finally winning the Mayor's Office. And at tonight's triumphant election night party, we learned that we're all Candidate X.

As exciting as the political victory was the hope that the masked Candidate X would reveal her or his identity after winning the race, which the current 15-point margin all but assures. That made for a big moment when Candidate X came onstage in Bill Graham Civic Auditorium to address the large crowd.

"This election was a fight for the

soul of San Francisco and beyond. It was a referendum on the belief that we should leave this great city and others like it to the mercies of market forces, and the people have now said they want to be in control. Politicians often claim their victories are really victories for the people, but tonight, that's finally true," Candidate X said.

At that moment, dozens of nearly identical Candidate Xs — with the ubiquitous mask, cape, and costume, that image that has so captivated the country over these last 22 months — streamed out from backstage and filled the stage.

"1, 2, 3," they all said in unison, all of them pulling off their masks at the same moment, revealing

themselves to be a broad cross-section of city residents: young and old, men and women, attractive and plain, black and white and every shade in between.

"You see," said the Candidate X who had originally come to the microphone, who appeared to be an Asian woman around 40 years old. "From the very beginning of this campaign, there's never been a single Candidate X. We've all worn the mask at different times, we've all stood on the stump to proclaim the progressive values that this election was about, and we've all run this race."

"Some of us have been doing this for a long time," said a costume-clad Tom Ammiano, the long-

time local legislator who last ran for mayor in 1999, "and we knew this moment needed to be about more than just one leader. So we created a vehicle that we could all ride into Room 200."

Ammiano told the Guardian that he had been part of the large team that conceived of Candidate X during a series of secret meetings in late 2013. He said the campaign hopes and believes that its entire X Factor Leadership Team will be allowed to legally govern the city, but that just in case the Lee team challenges the unconventional arrangement in court, Ammiano last year legally changed his name to Candidate X and he will serve as

the figurehead for that governing structure if necessary.

"To turn this city around and restore it as an example for the world is a job for all of us, not any one person or faction," said another Candidate X, who appeared to be an African American woman in her early 20s. "We face challenges ranging from unaffordable rents here to global warming and loss of biodiversity everywhere. And it's going to take all of us, working and standing together, to solve these problems and create a just and inclusive society, today and for future generations."

"Todos somos Candidate X," declared an elderly Latino Candidate X. "We are all Candidate X." **SFBG**





ALL PHOTOS  
BY TABLEHOPPER



LT. WAFFLE'S UNUSUAL TOPPINGS GRABBED ATTENTION.

# The year we ate

BY MARCIA GAGLIARDI

culture@sfbg.com

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### WEDNESDAY 1/1

#### ☛ BREAKFAST AT TIFFANY'S

Why does *Breakfast At Tiffany's* (1961) wield such enduring, iconic power? Perhaps it has something to do with the characters — aside from Mickey Rooney's, ah, regrettable Mr. Yunioshi, they're believable, with deceptive com-



plexities. Audrey Hepburn's Holly is like a dazzling bird caught in flight; she loves everything too much and yet maybe not enough, protecting her vulnerability with an aloof, mesmerizing facade. George Peppard's Paul is a dreamer, a writer, and a nobody; he plays us, the viewer incarnate. Then there's New York City, a character in itself, with all the glittering allure of a Tiffany's diamond, the mod Bohemia of a townhouse party, and the danger of Sing Sing prison. The film is a romance, and yet also a rejection of that through Holly's search for self-emancipation. It's a perplexing comedy, by turns dark and droll, and it chases after Truman Capote's version of the American Dream: feminized, floppy, middle-class, and eternally sophisticated. (Kaylen Baker)

2, 4:45, and 7:30pm, \$8.50-\$11  
Castro Theatre  
429 Castro, SF  
[www.castrotheatre.com](http://www.castrotheatre.com)

### THURSDAY 1/2

#### ☛ BRIAN MCKNIGHT

Contemporary R&B powerhouse Brian McKnight isn't just a singer. Take a peek at his Wikipedia page and you'll learn the man can also play piano, guitar, bass guitar, percussion, trombone, tuba, flugelhorn, and trumpet. I gave new single "Sweeter" —

### SUNDANCE FILM FESTIVAL SHORTS SEE FRIDAY/3



from his 15th studio album, 2013's *More Than Words* — a spin, and while that track contains no evidence of tuba or



flugelhorn, McKnight's velvety vocals are in full effect. However, the video for "Sweeter," which uses a honey-dripping scene to literalize lyrics such as "Girl, you make everything in my life much sweeter," proves his voluminous skill set also includes wooing women (duh) and looking cool on a motorcycle (again, duh). Catch the crooner, whose discography features 2000 monster hit "Back at One," during his weekend stint at Yoshi's; as of this writing, one show was already sold out, so make haste to the box office for maximum

slow-jam enjoyment. (Cheryl Eddy)

Tonight and Fri/3-Sat/4, 8 and 10pm (Sat/4, 8pm show sold out); Sun/5, 7 and 9pm, \$50-\$65  
Yoshi's San Francisco  
1330 Fillmore, SF  
[www.yoshis.com](http://www.yoshis.com)

#### ☛ THE TEMPEST

Perhaps San Francisco was once a magical island where people could travel to escape the outside world, but now it's awash in smartphone sorcery and tech-Prosperos treating people like Caliban. Analogies aside, it's also home to the Do It Live! Theater company and its production of Shakespeare's *The Tempest*. Directors (and company co-founders) William Hand and



Kenny Toll promise to feature the "action," "energy," and "human biology" of the play, which stars local veteran Bill Peters as Prospero. Rarely attempted by small companies, the Bard's final play blends tragedy and comedy, and delights on any scale. (Ben Richardson)

Through Jan 18  
Previews tonight, 7pm and Fri/3, 8pm; opens Sat/4, 8pm  
Runs Thu and Sun, 7pm; Fri-Sat, 8pm, \$15  
Thick House  
1695 18th St, SF  
[www.doitliveproductions.com](http://www.doitliveproductions.com)

### FRIDAY 1/3

#### ☛ SUNDANCE FILM FESTIVAL SHORTS

So you can't make it to Park City this year. And you didn't make it last year, either. (Related: Are you me?) Fortunately, San Rafael is a lot closer than Utah — and requires no snow boots — so you can soothe your Sundance Film Festival longings by checking out the Smith Rafael's program of eight shorts, many award-winners among them, all plucked from

the 2013 fest. Animation, comedy, documentary, and drama are represented, with highlights like Michael Almereyda's *Skinningrove*, about a photographer's work in an isolated seaside community; Jenni Toivoniemi's *The Date*, about a teenage boy wrangling his family's "stud cat;" Tony Donoghue's *Irish Folk Furniture* (an animated film about ... Irish folk furniture); and Kibwe Tavares' fanciful, Zanzibar-set "big fish story," *Jonah*. (Eddy)

Through Jan 9, \$6.50-\$10.75  
Christopher B. Smith Rafael Film Center  
1118 Fourth St, San Rafael  
[www.cafilm.org](http://www.cafilm.org)

#### ☛ "HELLO 2014: A SCI-FI ART EVENT"

Science fiction artwork is the stuff of outer space dreams and



prog-rock album covers: strange alien beasts, forbidden planets, robot overlords, fanciful ships suited for interstellar travel. The Paint Pens Collective — which describes itself as dedicated to "low-brow, urban, and modern art" — faces the future in D-Structure's first show of 2014, with 14 artists applying their various styles and techniques to the sci-fi theme. Some of the participants' monikers ring a little otherworldly themselves (Sucklord, Tofusquirrel, and Metaworks in particular) — and preview images suggest that Grumpy Cat and KISS are among the pop-culture icons that'll make the jump to art in hyperspace. (Eddy)

7-11pm, free (RSVP via Facebook)  
D-Structure  
520 Haight, SF  
[www.facebook.com/paintpenscollective](http://www.facebook.com/paintpenscollective)



## SATURDAY 1/4

### GREAT APES

Mike Park, patron saint of Asian Man Records and the San Jose punk scene, sure knows how to pick 'em. And the former Skankin' Pickle saxophone player made a good choice adding Great Apes to his label's roster. The band *sounds* like an updated version of pop-punk bands from the early 2000s, but its lyrical content is yea more profound. In 2013, the group released *Thread*, a concept album of sorts inspired by conversations or interviews with friends. It's none too common for a band to unleash a cohesive and thought-provoking record right out of the gate — and for that reason alone, Great Apes are worth going bananas over. (Erin Dage)

With Void Boys, Travesura, Five Eyes  
9pm, \$8

Thee Parkside  
1600 17th St, SF  
www.theeparkside.com

### “REVERIES AND ELEGIES”

Mary Armentrout Dance Theater's site-specific *reveries and elegies* is also solar- and lunar-specific: Its variable show schedule is timed to coincide with sundown. But



that's not to say the show is harnessed to the clock; in fact, the artist describes it as “a shifting, wandering installation” that deals with difficult-to-simplify themes of “change, loss, and dislocation.” Armentrout has performed the experimental, exploratory *reveries* in various locations — since its 2012 premiere, the work has journeyed between local “venues” like Baker Beach and Temescal Alley, plus made a visit to Louisiana. But these current shows are of particular significance, since they'll all take place in Armentrout's home-turf studio space. Capacity is just 25,

### GREAT APES SEE SATURDAY/4



so make sure you pick up tickets beforehand via Brown Paper Tickets (linked on Armentrout's website, listed below). (Eddy)

Tonight and Sun/5, 4:15pm; Jan 11-12 and 18-19, 4:30pm; Jan 25-26, 4:45pm, \$20

Milkbar  
Sunshine Biscuit Factory  
851 81st St, Oakl  
www.maryarmentroutdancetheater.com

### “SATURDAY CINEMA: HOLIDAY ANIMATION”

“Essentially, this little movie is a series of headshots of people (mostly children) trying to keep a very nasty candy in their mouths for as long as possible,” reads an IMDB review of Jessica Yu's 1993 *Sour Death Balls* — a five-minute short that's also the Academy Award winner's first film. (She won for her documentary short, *Breathing Lessons: The Life and Work of Mark O'Brien*, in



1996, and made one of the best jokes in Oscar history, musing that her borrowed gown probably cost more than her film did.) The Exploratorium kicks off its Cinema Arts calendar for 2014 with a collection of high-energy animations; alongside Yu's killer candies, the program features Nelson Boles' whimsical *Little Boat* and Jacques Drouin's *Imprints*, a nifty exploration of “pinscreen” animation. (Eddy)

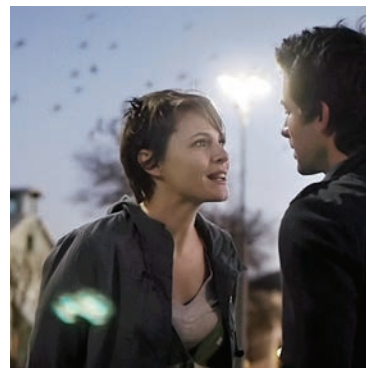
Noon, 2, and 4pm, free with museum admission (\$19-\$25)

Exploratorium  
Pier 15, SF  
www.exploratorium.edu

### “SHANE CARRUTH: HARD SCIENCE AND HUMAN NATURE”

Thank the movie gods for Shane Carruth, the director-writer-actor-composer-mad genius behind 2004's *Primer* and last year's *Upstream Color* (pictured). In an industry obsessed with fame, bankability, and sequel potential, he's an oddity, having rocketed to fame with Sundance sensation *Primer* (2004) — and then promptly dropping off the map. Where had this vaunted purveyor of low-budget indie sci-fi gone? Was he trapped in one of *Primer*'s time-travel devices? Was he working on a Hollywood breakout? Had he left the film industry behind?

Though the mystery was kinda fun for a hot minute, all Carruth faithful rejoiced when *Upstream Color* dropped — more polished and



sophisticated than *Primer*, but no less intensely imaginative or pleasurably mind-warping, and with the added bonus of fierce star Amy Seimetz. Both films screen tonight, and Skype chats with Carruth will follow each. Drink every time



### THE SPITS / SEE TUESDAY/7

someone asks, “So, what's the deal with the pigs?” (Eddy)

*Primer*, 7:30pm; *Upstream Color*, 9:30pm  
Roxie Theater, \$7.50-\$10  
3125 16th St, SF  
www.roxie.com

## TUESDAY 1/7

### THE SPITS

If the Ramones were dosed with a debilitating amount of apathy and handed a synthesizer, it would sound like the Spits — a band dedicated to perfecting the art of slacker garage-punk. Tonight's gig kicks off a week's worth of shows celebrating the Rickshaw Stop's 10-year anniversary. Formed in part by brothers Sean and Erin Wood, the band is known for performing in costumes that range from hazmat suits to Ronald Reagan masks. And in its past 13 years, it has become a staple in the garage-rock community. Though the band is known for its slew of numeral album titles, it has recently reissued a collection of rarities and b-sides dubbed *Kill the Kool*. That said, go to the show — and pick up an assortment of overlooked goods (*Kill the Kool*, duh) on your way out. (Dage)

With Violent Change, Crez Deedee  
8pm, \$17 (\$65 for a pass to all 10th anniversary shows through Jan. 12)  
Rickshaw Stop  
155 Fell, SF  
www.therickshawstop.com **SFBG**

The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian, 225 Bush, 17th Fl., SF, CA 94105; or email (paste press release into email body — no attachments, please) to [listings@sfbg.com](mailto:listings@sfbg.com). Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.





**CRYSTAL ARK AT MEZZANINE:**  
**"THE CRYSTAL ARK WOULD BE PRETTY CENTRAL  
 IN A VENN DIAGRAM OF MY MUSICAL TASTES."**

PHOTO AND WORDS BY RYAN PRENDIVILLE

# Hit me with your best

# shot

Selections from the SFBG's Noise blog



**PUSHA T  
AT ROCK THE BELLS:**  
**"PUSHA T GETS  
IMMENSE CREDIT  
FOR KICKING OFF  
HIS SET WITH HIS  
LIVELY GUEST  
VERSE FROM  
'DON'T LIKE' AND  
CLIPSE-FAVORITE  
'GRINDIN.'"**

PHOTO AND WORDS BY  
GEORGE MCINTIRE



**SLEIGH BELLS AT  
TREASURE ISLAND  
MUSIC FESTIVAL:**  
**"[BECK] BROUGHT  
SLEIGH BELLS'  
ALEXIS KRAUSS  
ON STAGE WITH  
HIM JUST AS I WAS  
HEADING BACK  
TO THE SHUTTLE  
BUSES."**

PHOTO BY DALLIS WILLARD,  
WORDS BY ANDRE TORREZ



**GROUPLOVE AT THE INDEPENDENT:**  
**"EVERY MEMBER BOUNCES AROUND  
WITH FRENETIC ENERGY."**

PHOTO AND WORDS BY HALEY ZAREMBA



**HAR MAR SUPERSTAR AT BOTTOM OF  
THE HILL:** "HE SHOOK, SHIMMIED,  
POSED PROVOCATIVELY, ORDERED  
FIVE SHOTS OF PATRON FROM THE BAR,  
AND... REMOVED LAYERS OF CLOTHING"

PHOTO BY CHARLES RUSSO, WORDS BY EMILY SAVAGE



**THEE OH SEES AT PHONO DEL SOL:**  
**"IT'S NOT COMPLETE CHAOS,  
BECAUSE THEE OH SEES  
HAVE ENOUGH CONTROL  
TO MAKE IT WORK."**

PHOTO AND WORDS BY RYAN PRENDIVILLE



**CHVRCHES AT MEZZANINE:**  
**"CHVRCHES RETURNED  
TO THE STAGE...FOR A COVER OF  
'I WOULD DIE 4 U.'"**

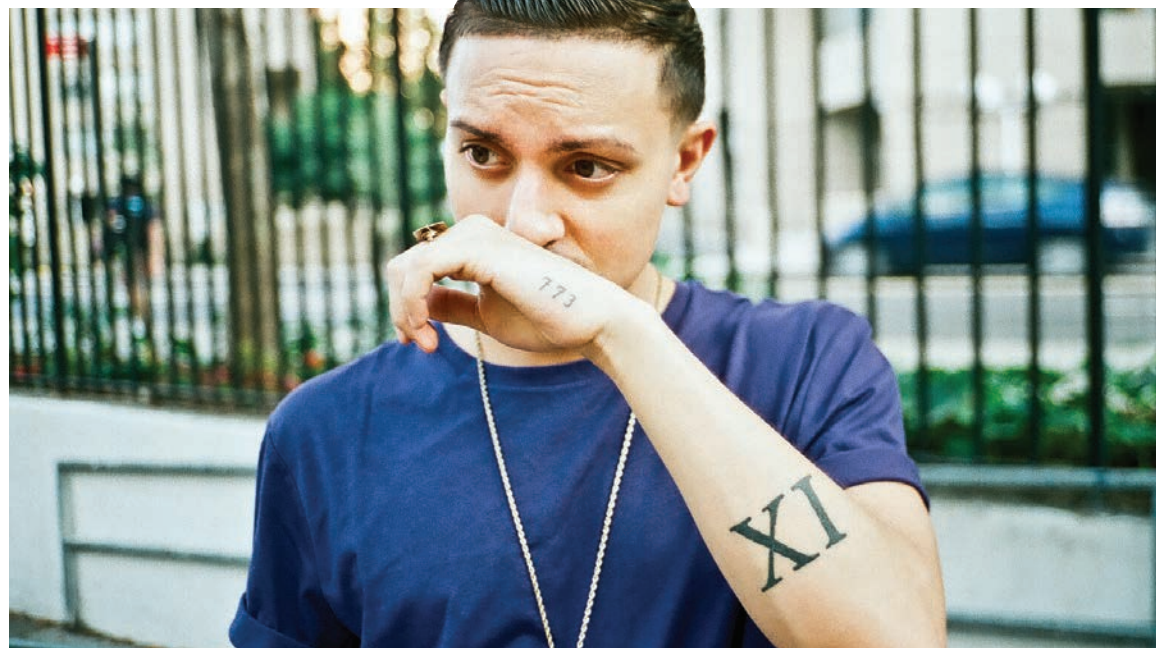
PHOTO AND WORDS BY RYAN PRENDIVILLE



**NILES RODGERS AT  
OUTSIDE LANDS, GOLDEN GATE PARK:**  
**"[HIS] IMPECCABLY TIGHT  
BACKING BAND RIPPED THROUGH  
A NUMBER OF CHIC ORIGINALS."**

PHOTO BY MATT GRUBB, WORDS BY TAYLOR KAPLAN





# Hair of the dog

BY MARKE B.  
marke@sfbg.com

**SUPER EGO** Like I have one half-gram of dopamine left in this one half-brain after New Year's Eve to help me glue my heels back on, smear another layer of mascara down my cheeks, spit-shine my tiara, and stumble out onto the dance floor. Children, I am giving you tragic Courtney Love circa mid-'90s on a melted CD cover right now. And yet! I'd much rather face the DJ than the Safeway or the Muni, so let's just stay out a little longer, k?

## CUT CHEMIST

The in-joke about classic decks-master Chemist is that he's the most casual (sloppiest) dresser on the scene — recent press photos aim to correct that view — but oh my goodness his skills. The man can shock and awe, a blur on the tables. And you can dance to it! With Them Jeans, Platurm, Motion Potion, and many more. Fri/3, 9pm, free. 1015 Folsom, SF. www.1015.com

## LAST NITE

Rock out on the dance floor in that weird, chill, communally epic yet ironic way of the 2000s as this party brings out all the Spoon, Strokes, Phoenix, Devandra Banhart, Beirut, and other classic aughts acts' fans. No need to feel so funny about reliving the recent past. With DJs Jamie Jams and Emdee.

Fri/3, 10pm, \$10. Elbo Room, 647 Valencia, SF. www.facebook.com/lastnite00s

## VAMPIRE BALL

If you thought 2013 sucked, it's time to sink your teeth into 2014 the right way — all dark and lovely at this gothfest extraordinaire. Long-running industrial club Strangelove's third annual dress-up affair features wicked good DJs Tomas Diablo, Melting Girl, Fact.50, C\_Death, and Sage.

Fri/3, 9:30-3am, \$7. Cat Club, 1190 Folsom, SF. www.strangelovesf.com

## BOOTIE NYE DO-OVER

This makes me laugh every year — our beloved mashup monthly drops all those balloons and uncorks all that champagne again. No word about what happened to that baby in the diaper and top hat from Tuesday night, though. He'll turn up sometime. With DJs Tripp and Entime and the Hubba Hubba Revue.

Sat/4, 9pm-late, \$15. DNA Lounge, 375 11th St., SF. www.bootiesf.com

## PEACHES CHRIST BIRTHDAY CELEBRATION

And you though Christ was born last month: Well, here's the evil twin at last, getting her drag due

in the spotlight. You go, ghou! A host of queens — including Honey Mahogany, Lady Bear, Peggy L'Eggs, Raya Light, and Fauxnique — pay tribute to the cult film luminary and gender clown idol. I can't believe she's 40! Truly, it is an epiphany.

Sat/4, 9pm (performances start at 10:30pm), free. Rebel, 1760 Market, SF. www.peacheschrist.com

## SEVERINO

Honestly, no words for how much I adore this Britalian founder of Horse Meat Disco — or for how much he can make familiar records sound brand spanking new (and dig up the most exquisite gems). He'll be at the Odyssey party, one of the best in the city, with Robert Jeffrey and Robin Simmons.

Sat/4, 9:30-3:30am, \$10. Public Works, 161 Erie, SF. www.publicsf.com

## BRENNAR

Chicago-born, NYC-based dirty bass mechanic knows how to break it down in a hell-a-contemporary, pants-tucked-into-boots way. His hair remains fly, too. He'll be at the latest Lights Down Low installment, with Joaquin Bartra and Mr. Vos.

Sat/4, 10pm-3am, \$15. Monarch, 101 Sith St., SF. www.monarchsf.com

## MARK FARINA

Best of all: You can start your new year off with a straight-up SF soulful house legend, paired with another unbeatable legend (David Harness), playing on one of the best systems in the city, to a crowd of stoked locals. So nice.

Sat/4, 10pm-4am, \$20. Mighty, 119 Utah, SF. www.mighty119.com **SFBG**

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## DAVID KOECHNER

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SAT, JAN 25

## ROBERT DELONG

MYSTERY SKULLS

TUE, JAN 28

## YUCK

THE SHE'S

WED, JAN 29

## FUTUREBIRDS

NATURAL CHILD

THU, JAN 30

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SUN 1.5

SUNSET

ARCADE

TUE 1.7

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SHANE HOPE *atomic\_kill\_threads*, (detail) 2012, Archival pigment print, 48 x 72 in.

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THRU FEB 2, 2014

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MUSIC LISTINGS

FOR VENUE INFO, VISIT [SFBG.COM/VENUE-GUIDE](http://SFBG.COM/VENUE-GUIDE)

WEDNESDAY 1

DANCE

**1015 Folsom:** 1015 Folsom St., San Francisco. “First Light,” w/ Odesza, Rising Appalachia, Russ Liquid, The Human Experience, iPod, Balance, more, 10 p.m., \$15-\$20.  
**BeatBox:** 314 11th St., San Francisco. “Morning Glory,” w/ Steve Fabus, Sergio Fedasz, Taco Tuesday, Doc Sleep, Trevor Sigler, Robert Jeffrey, Robin Simmons, M\*J\*R (starts 4 a.m. Wednesday morning).  
**Cafe Cocomo:** 650 Indiana, San Francisco. “Stompy + Sunset: New Year’s Day 2014,” w/ Solar, J-Bird, Galen, Deron, Tasho, Sweet P, more, 2 p.m., \$10-\$20.  
**Cat Club:** 1190 Folsom, San Francisco. “Bondage A Go Go,” w/ DJs Damon, Tomas Diablo, & guests, 9:30 p.m., \$5-\$10.  
**F8:** 1192 Folsom St., San Francisco. “Housepitality: New Year’s Day,” w/ Doc Martin, Heartthrob, Nikita, Atish, Brian Bejarano, Moss moss, Benjamin Vallery, Ivan Ruiz, Dao & Pwny, Tyrel Williams, Sharon Buck, Fil Latorre, more, 6 a.m., \$10-\$25.  
**Mighty:** 119 Utah, San Francisco. “Breakfast of Champions 2014,” New Year’s Day block party with Space Cowboys and guests, 6 a.m.-6 p.m., \$25-\$30.  
**Monarch:** 101 6th St., San Francisco. “Honey Soundsystem + No Way Back New Year’s Day Disco,” w/ Hunee, Josh Cheon, Conor, P-Play, Robot Hustle, Solar, Jason Kendig, more, 6 a.m., \$10-\$20 advance.  
**Public Works:** 161 Erie, San Francisco. “S.O.S.: Brass Tax Supper of Survivors V,” w/ JoeJoe, Ding Dong, Mace, Ernie Trevino, Haute Mess, Ethan Miller, Dao & Pwny, Dr. Whiskers, Marky Ray, 3 p.m., \$5-\$20.  
**Ruby Skye:** 420 Mason, San Francisco. “Day 1,” w/ Carnage, Trevor Simpson, 9 p.m., \$35-\$40 advance.  
**Supperclub San Francisco:** 657 Harrison, San Francisco. “Breakfast in Bed,” w/ DJs Dutch, Rooz, Didje Kelli, Alain Octavo, P-Dub, Cosmic Selector, UltraViolet, Jocelyn, WolfBitch, and Napsty (starts 4 a.m. Wednesday morning), \$15 advance.

JAZZ

**Amnesia:** 853 Valencia, San Francisco. Gauchó, Eric Garland’s Jazz Session, The Amnesiacs, 7 p.m., free.  
**Chez Hanny:** 1300 Silver, San Francisco. Dan Pratt Quartet, 4 p.m., \$20 suggested donation.  
**Jazz Bistro at Les Joulins:** 44 Ellis, San Francisco. Charles Unger Experience, 7:30 p.m., free.  
**Red Poppy Art House:** 2698 Folsom, San Francisco. Adam Shulman Quintet, 7:30 p.m., \$10-\$15.  
**Revolution Cafe:** 3248 22nd St., San Francisco. Michael Parsons Trio, Every other Wednesday, 8:30 p.m., free/donation.  
**Zingari:** 501 Post, San Francisco. Anne O’Brien, First Wednesday of every month, 7:30 p.m., free.

BLUES

**Biscuits and Blues:** 401 Mason, San Francisco. Alvon Johnson, 7:30 & 9:30 p.m., \$15.

FUNK

**Tupelo:** 1337 Green St., San Francisco. The Love Gangsters, 9 p.m.

SOUL

**Boom Boom Room:** 1601 Fillmore, San Francisco. Down North, 9:30 p.m., free.

THURSDAY 2

ROCK

**Bottom of the Hill:** 1233 17th St., San Francisco. Brother Grand, Pizza Friday, Avery Burke, 9 p.m., \$10.  
**The Knockout:** 3223 Mission, San Francisco. Terry Malts, Audacity, White Night, 10 p.m., \$8.  
**Milk Bar:** 1840 Haight, San Francisco. OnOff, Till I Fall, The Subtle Tease, Vwomen, 8:30 p.m., \$6.

DANCE

**Aunt Charlie’s Lounge:** 133 Turk, San Francisco. “Tubesteak Connection,” w/ DJ Bus Station John, 9 p.m., \$5-\$7.  
**Cat Club:** 1190 Folsom, San Francisco. “Throwback Thursdays,” ‘80s night with DJs Damon, Steve Washington, Dangerous Dan, and guests, 9 p.m., \$6 (free before 9:30 p.m.).

**Elbo Room:** 647 Valencia, San Francisco. “Afrolicious,” w/ DJs Pleasuremaker, Señor Oz, and live guests, 9:30 p.m., \$5-\$8.  
**F8:** 1192 Folsom St., San Francisco. “Beat Church,” w/ Son of Kick, Djunya, Bogl, Octopod, Indaskyes, Diamond Crates, 10 p.m., \$10.  
**Lookout:** 3600 16th St., San Francisco. “Fluff: A Queer Night of House,” w/ DJs Sissyslap & Dr. Sleep, First Thursday of every month, 9 p.m., \$3.  
**Madrone Art Bar:** 500 Divisadero, San Francisco. “Night Fever,” 9 p.m., \$5 after 10 p.m.  
**Q Bar:** 456 Castro, San Francisco. “Throwback Thursday,” w/ DJ Jay-R, 9 p.m., free.  
**Raven:** 1151 Folsom St., San Francisco. “1999,” w/ VJ Mark Andrus, 8 p.m., free.  
**The Tunnel Top:** 601 Bush, San Francisco. “Tunneltop,” DJs Avalon and Derek ease you into the weekend with a cool and relaxed selection of tunes spun on vinyl, 10 p.m., free.  
**Underground SF:** 424 Haight, San Francisco. “Bubble,” 10 p.m., free.

HIP-HOP

**Boom Boom Room:** 1601 Fillmore, San Francisco. “Vibes,” w/ DJ Kevvy Kev, 9 p.m., \$5.  
**Brick & Mortar Music Hall:** 1710 Mission, San Francisco. Young Remedy, City P, hosted by Roach Gigz, 9 p.m., \$10-\$15.  
**Eastside West:** 3154 Fillmore, San Francisco. “Throwback Thursdays,” w/ DJ Madison, 9 p.m., free.  
**John Collins:** 138 Minna, San Francisco. “The Premiere,” video hip-hop party with VDJ T.D. Camp, First Thursday of every month, 9 p.m., \$5.  
**Skylark Bar:** 3089 16th St., San Francisco. “Peaches,” w/ lady DJs DeeAndroid, Lady Fingaz, That Girl, Umami, Inkfat, and Andre, 10 p.m., free.

ACOUSTIC

**Amnesia:** 853 Valencia, San Francisco. Misisipi Mike & The Midnight Gamblers, First Thursday of every month, 9 p.m.  
**Musicians Union Local 6:** 116 Ninth St., San Francisco. San Francisco Singer-Songwriters’ Workshop, hosted by Robin Yukiko, First Thursday of every month, 6:30 p.m., \$25 (free for AFM members).  
**Plough & Stars:** 116 Clement, San Francisco. The Shannon Céili Band, First Thursday of every month, 9 p.m., free.

JAZZ

**Bottle Cap:** 1707 Powell, San Francisco. The North Beach Sound with Ned Boynton, Jordan Samuels, and Tom Vickers, 7 p.m., free.  
**Cigar Bar & Grill:** 850 Montgomery, San Francisco. Jimmy Grant Quartet, First Thursday of every month, 8 p.m., free.  
**Jazz Bistro at Les Joulins:** 44 Ellis, San Francisco. Eugene Pliner Quartet with Tod Dickow, First and Third Thursday of every month, 7:30 p.m., free.  
**Le Colonial:** 20 Cosmo, San Francisco. Steve Lucky & The Rhumba Bums, 7:30 p.m.  
**Savanna Jazz Club:** 2937 Mission, San Francisco. Savanna Jazz Jam with Eddy Ramirez, 7:30 p.m., \$5.

INTERNATIONAL

**Bissap Baobab:** 3372 19th St., San Francisco. “Pa’ Lantel,” w/ Juan G, El Kool Kyle, Mr. Lucky, 10 p.m., \$5.  
**Pachamama Restaurant:** 1630 Powell, San Francisco. “Jueves Flamencos,” 8 p.m., free.  
**Sheba Piano Lounge:** 1419 Fillmore, San Francisco. Gary Flores & Descarga Caliente, 8 p.m.  
**Verdi Club:** 2424 Mariposa, San Francisco. The Verdi Club Milonga, w/ Christy Coté, DJ Emilio Flores, guests, 9 p.m., \$10-\$15.

BLUES

**50 Mason Social House:** 50 Mason, San Francisco. Bill Phillippe, 5:30 p.m., free.  
**Biscuits and Blues:** 401 Mason, San Francisco. Lance Canales & The Flood, 7:30 & 9:30 p.m., \$15.  
**The Saloon:** 1232 Grant, San Francisco. Chris Ford, First Thursday of every month, 4 p.m.

COUNTRY

**Atlas Cafe:** 3049 20th St., San Francisco. The Country Casanovas, 8 p.m., free.  
**The Parlor:** 2801 Leavenworth, San Francisco. “Twang Honky Tonk & Country Jamboree,” w/ DJ Little Red Rodeo, 7 p.m., free.

EXPERIMENTAL

**The Luggage Store:** 1007 Market, San Francisco. The Ruminations, Matt Davignon & Dave Douglas Duo, 8 p.m., \$6-\$10.

20 SAN FRANCISCO BAY GUARDIAN

OPINION

NEWS

FOOD + DRINK

THE SELECTOR

MUSIC

ARTS + CULTURE

FILM

CLASSIFIEDS



MUSIC LISTINGS

SOUL

Yoshi's San Francisco: 1330 Fillmore, San Francisco. Brian McKnight, 8 & 10 p.m., \$50-\$55.

FRIDAY 3

ROCK

50 Mason Social House: 50 Mason, San Francisco. Death Cheetah, 3 Leafs, Crash & Burn, Fever Witch, 8 p.m., \$8. Boom Boom Room: 1601 Fillmore, San Francisco. Naive Melodies, 9:30 p.m., \$10-\$15. Bottom of the Hill: 1233 17th St., San Francisco. Sunrunners, The Bye Bye Blackbirds, The Real Numbers, 9:30 p.m., \$10. Hemlock Tavern: 1131 Polk, San Francisco. Beast Fiend, Sorrow Church, Neurotrash, 9 p.m., \$6. Neck of the Woods: 406 Clement St., San Francisco. Wes Fox & The Loons, Karl?, 1989, The Mighty Russian Winter, 8 p.m., \$5-\$8. Rickshaw Stop: 155 Fell, San Francisco. Felsen, Brad Brooks, We Became Owls, 8 p.m., \$10. Slim's: 333 11th St., San Francisco. Dedvolt, Secrets of the Sky, G2K, Almost Dead, 9 p.m., \$14.

DANCE

1015 Folsom: 1015 Folsom St., San Francisco. Cut Chemist, Them Jeans, Birdee, DJ Alarm, DJ Platurm, Motion Potion, Matt Haze, DJ Dials, King Most, 9 p.m., free with RSVP. Amnesia: 853 Valencia, San Francisco. "Brass Tax," w/ resident DJs JoeJoe, Ding Dong, Ernie Trevino, Mace, First Friday of every month, 10 p.m., \$5. Cafe Flore: 2298 Market, San Francisco. "Kinky Beats," w/ DJ Sergio, 10 p.m., free. Cat Club: 1190 Folsom, San Francisco. "Strangelove: Vampire Ball," w/ DJs Tomas Diablo, Melting Girl, Sage, and Fact.50, 9:30 p.m., \$7 (\$3 before 10 p.m.). The Cellar: 685 Sutter, San Francisco. "F.T.S.: For the Story," 10 p.m. Elbo Room: 647 Valencia, San Francisco. "Last Nite: A 2000s Indie Dance Party," w/ DJs EmDee & Jamie Jams, 10 p.m., \$5-\$10. Lookout: 3600 16th St., San Francisco. "HYSL," 9 p.m., \$3. Madrone Art Bar: 500 Divisadero, San Francisco. "Dirty Rotten Dance Party," w/ Kap10 Harris, Shane King, guests, First Friday of every month, 9 p.m., \$5. Mezzanine: 444 Jessie, San Francisco. "Future Fridays: 2014 Kickoff," w/ Alex Sibley, Manics, Eelrack, MPHD, 9 p.m., \$15. Mighty: 119 Utah, San Francisco. Steve Lawler, Ben Seagren, Dean Samaras, 10 p.m., \$10-\$15. OMG: 43 6th St., San Francisco. "Release," 9 p.m., free before 11 p.m. Powerhouse: 1347 Folsom, San Francisco. "Nasty," First Friday of every month, 10 p.m., \$5. Q Bar: 456 Castro, San Francisco. "Pump: Worq It Out Fridays," w/ resident DJ Christopher B, 9 p.m., \$3. Slate Bar: 2925 16th St., San Francisco. "Haçeteria," w/ resident DJs Jason P, Smac, Tristes Tropiques, and Nihar, First Friday of every month, 10 p.m., \$5. Underground SF: 424 Haight, San Francisco. "Bionic," 10 p.m., \$5. Wish: 1539 Folsom, San Francisco. "Bridge the Gap," w/ resident DJ Don Kainoa, Fridays, 6-10 p.m., free; "Depth," w/ resident DJs Sharon Buck & Greg Yuen, First Friday of every month, 10 p.m., free. HIP-HOP Brick & Mortar Music Hall: 1710 Mission, San Francisco. "The 45 Sessions," w/ DJs Platurm, Enki, Delgado, and Mr. E, 10 p.m., free. E25: 682 Commercial, San Francisco. "Decompression," Fridays, 5-9 p.m. Nickies: 466 Haight, San Francisco. "First Fridays," w/ The Whooligan & Dion Decibels, First Friday of every month, 11 p.m., free. ACOUSTIC Cafe Du Nord: 2170 Market, San Francisco. Goh Nakamura, Sea of Bees, Trevor Garrod, 9:30 p.m., \$10. Hotel Utah: 500 Fourth St., San Francisco. Delta City Ramblers, The Golden Cadillacs, Royal Jelly, 9 p.m., \$8. Plough & Stars: 116 Clement, San Francisco. Benjamin Brown, 9 p.m. The Sports Basement: 610 Old Mason, San Francisco. "Breakfast with Enzo," w/ Enzo Garcia, 10 a.m., \$5.

JAZZ

Atlas Cafe: 3049 20th St., San Francisco. Jazz at the Atlas, 7:30 p.m., free. Beach Chalet Brewery & Restaurant: 1000 Great Highway, San Francisco. Johnny Smith, 8 p.m., free. Bird & Beckett: 653 Chenery, San Francisco. Don Prell's SeaBop Ensemble, First Friday of every month, 5:30 p.m., free. Jazz Bistro at Les Joulins: 44 Ellis, San Francisco. Charles Unger Experience, 7:30 p.m., free. The Palace Hotel: 2 New Montgomery, San Francisco. The Klipptones, 8 p.m., free. Savanna Jazz Club: 2937 Mission, San Francisco. Savanna Jazz Trio, 7 p.m., \$8. Top of the Mark: One Nob Hill, 999 California, San Francisco. Black Market Jazz Orchestra, 9 p.m., \$10. Zingari: 501 Post, San Francisco. Joyce Grant, 8 p.m., free.

INTERNATIONAL

Bissap Baobab: 3372 19th St., San Francisco. "Paris-Dakar African Mix Coupe Decale," 10 p.m., \$5. Cafe Cocomo: 650 Indiana, San Francisco. Taste Fridays, featuring local cuisine tastings, salsa bands, dance lessons, and more, 7:30 p.m., \$15 (free entry to patio). Pachamama Restaurant: 1630 Powell, San Francisco. Cuban Night with Fito Reinoso, 7:30 & 9:15 p.m., \$15-\$18. Red Poppy Art House: 2698 Folsom, San Francisco. Avotcja & Modúpue, 7:30 p.m., \$10-\$15.

REGGAE

Gestalt Haus: 3159 16th St., San Francisco. "Music Like Dirt," 7:30 p.m., free. The Independent: 628 Divisadero, San Francisco. Anthony B, Rian Basillio & The Roosters, DJ Stepwise, 9 p.m., \$25. Showdown: 10 Sixth St., San Francisco. "How the West Was Won," w/ Nowtime Sound, First Friday of every month, 10 p.m., free.

BLUES

Biscuits and Blues: 401 Mason, San Francisco. Chris Cain, 7:30 & 10 p.m., \$20. Tupelo: 1337 Green St., San Francisco. Jinx Jones & The KingTones, First Friday of every month, 9 p.m.

EXPERIMENTAL

Z Below: 470 Florida St., San Francisco. San Francisco Tape Music Festival 2014, featuring works by Alexander Graham Bell, Steve Reich, Willem de Ridder and the Hafler Trio, the Voyager Golden Record, and more, 8 p.m., \$8-\$15 (or \$35 for a festival pass).

FUNK

Amnesia: 853 Valencia, San Francisco. Swoop Unit, First Friday of every month, 6 p.m., \$3-\$5. Make-Out Room: 3225 22nd St., San Francisco. "Loose Joints," w/ DJs Centipede, Damon Bell, and Tom Thump, 10 p.m., \$5-\$10.

SOUL

Edinburgh Castle: 950 Geary, San Francisco. "Soul Crush," w/ DJ Serious Leisure, 10 p.m., free. The Knockout: 3223 Mission, San Francisco. "Oldies Night," w/ DJs Primo, Daniel, Lost Cat, friends, First Friday of every month, 10 p.m., \$5. Yoshi's San Francisco: 1330 Fillmore, San Francisco. Brian McKnight, 8 & 10 p.m., \$60-\$65.

CONTINUES ON PAGE 22 >>

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BOTTOM OF THE HILL

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FOLLOWING AT 10PM, \$5 BEFORE 11, \$10 AFTER LOOSE JOINTS DJ TOM THUMP/DAMON BELL/CENTIPEDE FUNK/SOUL/HIP-HOP/LATIN/AFRO-BEAT

SATURDAY 1/4 AT 6PM, FREE! ((SHAKE APPEAL)) GROOVY 60S/70S DANCE PARTY! GARAGE/SOUL/GLAM/PSYCHE/YE-YE

FOLLOWING AT 10PM, \$5 BEFORE 11PM EL SUPERRITMO! W/ ROGER MAS Y EL KOOL KYLE CUMBIA/DANCEHALL/SALSA/HIP-HOP

SUNDAY 1/5 AT 5PM, \$5-10 PORTUGESE ARTISTS COLONY

FOLLOWING AT 7:30PM, FREE! DIMENSIONS W/ DJs JUSTIN & KURT

MONDAY 1/6 AT 6PM, FREE! ATTACK OF THE TYPEWRITERS!

FOLLOWING AT 8PM, FREE! MAKE OUT FIRST MONDAYS BOB LADUE'S DENNY DENNY BREAKFAST NATHAN CLEVINGER GROUP DUE B. VS. NOAH PHILLIPS

TUESDAY 1/7 AT 9:30PM, FREE! LOST & FOUND DEEP & SWEET 60S SOUL DJs LUCKY, PRIMO & FRIENDS

WEDNESDAY 1/8 AT 6PM, NO COVER! CREPUSCULE DJ 2LOOSE & DR. DUMDUM PLUS DJ LIL' SMARTY PANTS POST PUNK, NEW WAVE, CINEMATIQUE

FOLLOWING AT 9PM, FREE! FREE! FREE! DJs CLUTCH & SIKK LAFFTER PRESENT: MUSICAL CHAIR DANCE PARTY!

THURSDAY 1/9 AT 7PM, \$8 CHAIN & THE GANG THE SHIVAS \* SKATE LAWS

FOLLOWING AT 10PM, NO COVER! FESTIVAL '68 SELECTORS: ADAM & VANESSA ROCKSTEADY, EARLY REGGAE & SKA

FRIDAY 1/10 AT 7:30PM, \$8 THE MINKS MATTHEW EDWARDS & THE UNFORTUNATES

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CONT>>

SATURDAY 4

ROCK

**Bottom of the Hill:** 1233 17th St., San Francisco. Benefit for Alan Forbes with Black Cobra, Lecherous Gaze, Pins of Light, Kicker, 9 p.m., \$12+.

**El Rio:** 3158 Mission, San Francisco. OnOff, Cables & Arms, Till I Fall, 9 p.m., \$8.

**Hemlock Tavern:** 1131 Polk, San Francisco. Fronds, Dim Peaks, Vestals, 9:30 p.m., \$6.

**The Lost Church:** 65 Capp St., San Francisco. Be Brave Bold Robot, Pomegranate, 8 p.m., \$10.

**Neck of the Woods:** 406 Clement St., San Francisco. Dogpatch, 1955, The Bat Rays, 8 p.m., \$5-\$8.

**Rickshaw Stop:** 155 Fell, San Francisco. The Yellow Dress, Quite Polite, Basement, Watercolor

Paintings, 8 p.m., \$10.

**Slim's:** 333 11th St., San Francisco. This Charming Band, Zoo Station, Killer Queens, 9 p.m., \$15-\$20.

**Sub-Mission Art Space (Balazo 18 Gallery):** 2183 Mission, San Francisco. The Guverment, Another Tangent, The Shams Eire, The Butlers, 9 p.m., \$10.

**Thee Parkside:** 1600 17th St., San Francisco. Great Apes, Void Boys, Travesura, Five Eyes, 9 p.m., \$8.

DANCE

**Cafe Flore:** 2298 Market, San Francisco. "Bistrotheque," w/ DJ Ken Vulsion, 8 p.m., free.

**Cat Club:** 1190 Folsom, San Francisco. "Leisure," w/ DJs Aaron, Omar, & Jetset James, First Saturday of every month, 10 p.m., \$7.

**DNA Lounge:** 375 11th St., San Francisco. "Bootie S.F.," w/ DJs Tripp, Entyme, Fox, Kool Karlo, Medic, Tannhäuser Gate, Starr, and more, 9 p.m., \$10-\$15.

**The EndUp:** 401 Sixth St., San Francisco. "Play:

The Locals Edition," w/ Bai-ee, Craig Kuna, Dan Sherman, Jackie House, Jason Kendig, Mossmoss, Mozaic, Nikita, Tyrel Williams, more, 10 p.m., \$15-\$20 (free before 11 p.m.).

**The Independent:** 628 Divisadero, San Francisco. NVO, Materialized, Zebuel, 9 p.m., \$10.

**The Knockout:** 3223 Mission, San Francisco. "Debaser," w/ resident DJs EmDee, Jamie Jams, and Stab Master Arson, First Saturday of every month, 10 p.m., \$5 (free before 11 p.m. if wearing flannel).

**Madrone Art Bar:** 500 Divisadero, San Francisco. "The Prince & Michael Experience," w/ DJs Dave Paul & Jeff Harris, First Saturday of every month, 9 p.m., \$5.

**Mighty:** 119 Utah, San Francisco. "Deep Blue: 12th Annual Capricorn Party," w/ Mark Farina, David Harness, DJ Rooz, Dax Lee, Buckner, Ken Minn, Josh Vincent, 9 p.m., \$12-\$15 advance.

**Monarch:** 101 6th St., San Francisco. "Lights Down Low," w/ Brenmar, 10 p.m., \$10-\$15.

**Public Works:** 161 Erie, San Francisco. "Odyssey," w/ DJ Severino, Robert Jeffrey, Robin Simmons (in the OddJob loft), 9:30 p.m., \$10.

**The Stud:** 399 Ninth St., San Francisco. "Go Bang!," w/ DJs Michael Serafini, Jeremy Rosebrook, Steve Fabus, and Sergio Fedasz, 9 p.m., \$7 (free before 10 p.m.).

**Vessel:** 85 Campton, San Francisco. "Swank," w/ Pheeko Dubfunk, Nile, Reggie Soares, Lorentzo, 10 p.m., \$10-\$30.

HIP-HOP

**Brick & Mortar Music Hall:** 1710 Mission, San Francisco. SolGanix, Aisha Fukushima & Raptivism, Power Struggle, DJ Gordo Cabeza, 9 p.m., \$7-\$10.

**Hotel Utah:** 500 Fourth St., San Francisco. Telli Prego, Peter Feliciano, Onewerd, BP & Praduh, Sean Dick, 9 p.m., \$8.

**John Collins:** 138 Minna, San Francisco. "N.E.W.: Never Ending Weekend," w/ DJ Jerry Ross, First Saturday of every month, 9 p.m., free before 11 p.m.

**Milk Bar:** 1840 Haight, San Francisco. No Bird Sing, Eliquate, Louder Space, Rebel Allianz, 9 p.m., \$10.

**Slate Bar:** 2925 16th St., San Francisco. "Touchy Feely," w/ The Wild N Krazy Kids, First Saturday of every month, 10 p.m., \$5 (free before 11 p.m.).

ACOUSTIC

**Amnesia:** 853 Valencia, San Francisco. The Gilded Rooks, Pony Hunt, Sam Doores, 9 p.m., \$7-\$10.

**Bazaar Cafe:** 5927 California, San Francisco. Mark Comstock, Wesley Woo, Chinese Melodrama, 7 p.m.

**Cafe Du Nord:** 2170 Market, San Francisco. Fleeting Trance, Erin Brazill & The Brazillionaires, Miss Erma, 9:30 p.m., \$8.

**The Chapel:** 777 Valencia St., San Francisco. Vaud & The Villains, 9 p.m., \$20-\$22.

**St. Cyprian's Episcopal Church:** 2097 Turk, San Francisco. Ramblin' Jack Elliott, Vikki Lee, 8 p.m., \$22-\$25.

**Tupelo:** 1337 Green St., San Francisco. Shantytown, 9:30 p.m.

JAZZ

**Jazz Bistro at Les Joulins:** 44 Ellis, San Francisco. Bill "Doc" Webster & Jazz Nostalgia, 7:30 p.m., free.

**Savanna Jazz Club:** 2937 Mission, San Francisco. Savanna Jazz Trio, 7 p.m., \$8.

**Sheba Piano Lounge:** 1419 Fillmore, San Francisco. The Robert Stewart Experience, 9 p.m.

INTERNATIONAL

**1015 Folsom:** 1015 Folsom St., San Francisco. "Pura," 9 p.m., \$20.

**Bissap Baobab:** 3372 19th St., San Francisco. "Paris-Dakar African Mix Coupe Decale," 10 p.m., \$5.

**Make-Out Room:** 3225 22nd St., San Francisco. "El SuperRitmo," w/ DJs Roger Mas & El Kool Kyle, 10 p.m., \$5 before 11 p.m.

**Pachamama Restaurant:** 1630 Powell, San Francisco. Eddy Navia & Pachamama Band, 8 p.m., free.

**Space 550:** 550 Barneveld, San Francisco. "Club Fuego," 9:30 p.m.

BLUES

**Biscuits and Blues:** 401 Mason, San Francisco. Paula Harris, 7:30 & 10 p.m., \$20.

**The Riptide:** 3639 Taraval, San Francisco. Face the Giant, 9:30 p.m., free.

**The Saloon:** 1232 Grant, San Francisco. Daniel Castro, First Saturday of every month, 9:30 p.m.

EXPERIMENTAL

**Center for New Music:** 55 Taylor St., San Francisco. duo B, 7:30 p.m., \$8-\$10.

**Z Below:** 470 Florida St., San Francisco. San Francisco Tape Music Festival 2014, featuring works by Thomas Edison, Iannis Xenakis, Kotoka Suzuki, Peter Batchelor, Matt Ingalls, Jacob Felix Heule, and more, 7 & 9:30 p.m., \$8-\$15 (or \$35 for a festival pass).

FUNK

**Boom Boom Room:** 1601 Fillmore, San Francisco. Kuckaw!, Cliff Hines & G. Maxwell Zemanovic Duo, DJ K-Os, 9:30 p.m., \$10 advance.

SOUL

**El Rio:** 3158 Mission, San Francisco. "Hard French," w/ DJs Carnita & Brown Amy, First Saturday of every month, 2 p.m., \$7.

**Elbo Room:** 647 Valencia, San Francisco. "Saturday Night Soul Party," w/ DJs Lucky, Phengren Oswald, & Paul Paul, First Saturday of every month, 10 p.m., \$10 (\$5 in formal attire).

**Yoshi's San Francisco:** 1330 Fillmore, San Francisco. Brian McKnight, 8 & 10 p.m., \$60-\$65.

SUNDAY 5

ROCK

**Hotel Utah:** 500 Fourth St., San Francisco. OnOff, The Subtle Tease, Build the Empire, 8 p.m., \$7.

DANCE

**Beaux:** 2344 Market, San Francisco. "Full of Grace: A Weekly House Music Playground," 9 p.m., free.

**Elbo Room:** 647 Valencia, San Francisco. "Dub Mission," w/ Jah Yzer, DJ Sep, Maneesh the Twister, 9 p.m., \$6 (free before 9:30 p.m.).

**The Knockout:** 3223 Mission, San Francisco. "Sweater Funk," 10 p.m., free.

**Otis:** 25 Maiden, San Francisco. "What's the Werd?," w/ resident DJs Nick Williams, Kevin Knapp, Maxwell Dub, and guests, 9 p.m., \$5 (free before 11 p.m.).

HIP-HOP

**Boom Boom Room:** 1601 Fillmore, San Francisco. "Return of the Cypher," 9:30 p.m., free.

**Brick & Mortar Music Hall:** 1710 Mission, San Francisco. NhT Boyz, C-Plus, Street Knowledge, ST Spittin, Nick Jame\$, F.L.I.P, City Shawn, Spittin Image, DJ Cos the Kid, 9 p.m., \$7-\$10.

**Skylark Bar:** 3089 16th St., San Francisco. "Shooz," w/ DJ Raymundo & guests, First Sunday of every month, 10 p.m., free.

ACOUSTIC

**The Lost Church:** 65 Capp St., San Francisco. Peter Chung, Adventure Book, 8 p.m., \$10.

**The Lucky Horseshoe:** 453 Cortland, San Francisco. Bernal Mountain Bluegrass Jam, 4 p.m., free.

**Plough & Stars:** 116 Clement, San Francisco. Seisiún with Ciersdan Marsden, 9 p.m.

**St. Luke's Episcopal Church:** 1755 Clay, San Francisco. "Sunday Night Mic," w/ Roem Baur, 5 p.m., free.

JAZZ

**Amnesia:** 853 Valencia, San Francisco. Kally Price Old Blues & Jazz Band, First Sunday of every month, 9 p.m., \$7-\$10.

**Jazz Bistro at Les Joulins:** 44 Ellis, San Francisco. Bill "Doc" Webster & Jazz Nostalgia, 7:30 p.m., free.

**Madrone Art Bar:** 500 Divisadero, San Francisco. "Sunday Sessions," 10 p.m., free.

**Revolution Cafe:** 3248 22nd St., San Francisco. Jazz Revolution, 4 p.m., free/donation.

Elbo Room

WED 1/1

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OPEN 5PM-2AM

THU 1/2

9:30PM \$5 \$4 10:30 \$8 AFTER

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FRI 1/3

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LAST NITE  
A 2000S INDIE DANCE PARTY  
WITH DIS JAMIE JAMS AND EMDEE

SAT 1/4

10PM \$10

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MON 1/6

9PM \$7

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AN EXPLOSION OF NEW SOUND BY MEMBERS OF OS BEACHES, SHIMMERING LEAVES, KILLBOSSA PLUS  
DJ CAVEMAN & THE FOSSILS  
VISUALS BY MAD ALCHEMY AND SPECIAL GUESTS

TUE 1/7

CLOSED FOR HOLIDAY PARTY

WED 1/8

9PM FREE

COMMUNE PRESENTS  
PIXEL MEMORY, NITEPPL (LIVE)  
ALIEN ANGEL BRIGADE, POPGANG DJs

THU 1/9

FRI 1/10

SAT 1/11

SUN 1/12

MON 1/13

TUE 1/14

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MUSIC LISTINGS

The Royal Cuckoo: 3202 Mission, San Francisco. Lavay Smith & Chris Siebert, 7:30 p.m., free. Tupelo: 1337 Green St., San Francisco. The Joe Cohen Show, 9 p.m.

INTERNATIONAL

Atmosphere: 447 Broadway, San Francisco. "Hot Bachata Nights," w/ DJ El Guapo, 5:30 p.m., \$10 (\$18-\$25 with dance lessons). Balançoire: 2565 Mission St., San Francisco. "Tardeadas Tropicales," 3 p.m. Bissap Baobab: 3372 19th St., San Francisco. "Brazil & Beyond," 6:30 p.m., free. Thirsty Bear Brewing Company: 661 Howard, San Francisco. "The Flamenco Room," 7:30 & 8:30 p.m.

BLUES

The Saloon: 1232 Grant, San Francisco. Blues Power, 4 p.m. Sheba Piano Lounge: 1419 Fillmore, San Francisco. Bohemian Knuckleboogie, 8 p.m., free. Swig: 571 Geary, San Francisco. Sunday Blues Jam with Ed Ivey, 9 p.m.

EXPERIMENTAL

Z Below: 470 Florida St., San Francisco. San Francisco Tape Music Festival 2014, featuring works by Alexander Graham Bell, François Bayle, Jonty Harrison, Elanie Lillios, Stijn Govaere, and more, 7 p.m., \$8-\$15 (or \$35 for a festival pass).

SOUL

Delirium Cocktails: 3139 16th St., San Francisco. "Heart & Soul," w/ DJ Lovely Lesage, 10 p.m., free. Yoshi's San Francisco: 1330 Fillmore, San Francisco. Brian McKnight, 7 & 9 p.m., \$50-\$55.

MONDAY 6

ROCK

Elbo Room: 647 Valencia, San Francisco. "Americalia," w/ Mark Matos & guests, 9 p.m. Starts . continues through Jan. 27, \$7.

DANCE

DNA Lounge: 375 11th St., San Francisco. "Death Guild," 18+ dance party with DJs Decay, Joe Radio, Melting Girl, & guests, 9:30 p.m., \$3-\$5. Q Bar: 456 Castro, San Francisco. "Wanted," w/ DJs Key&Kite and Richie Panic, 9 p.m., free. Underground SF: 424 Haight, San Francisco. "Vienetta Discotheque," w/ DJs Stanley Frank and Robert Jeffrey, 10 p.m., free.

ACOUSTIC

Amnesia: 853 Valencia, San Francisco. Front Country, First Monday of every month, 9 p.m., free. The Chieftain: 198 Fifth St., San Francisco. The Wrenboys, 7 p.m., free. Fiddler's Green: 1333 Columbus, San Francisco. Terry Savastano, 9:30 p.m., free/donation. Hotel Utah: 500 Fourth St., San Francisco. Open Mic with Brendan Getzell, 8 p.m., free. The Saloon: 1232 Grant, San Francisco. Peter Lindman, 4 p.m.

JAZZ

Cafe Divine: 1600 Stockton, San Francisco. Rob Reich, First and Third Monday of every month, 7 p.m. Jazz Bistro at Les Joulins: 44 Ellis, San Francisco. Eugene Pliner Quartet with Tod Dickow, 7:30 p.m., free. Le Colonial: 20 Cosmo, San Francisco. Le Jazz Hot, 7 p.m., free. Sheba Piano Lounge: 1419 Fillmore, San Francisco. City Jazz Instrumental Jam Session, 8 p.m. The Union Room at Biscuits and Blues: 401 Mason, San Francisco. The Session: A Monday Night Jazz Series, pro jazz jam with Mike Olmos, 7:30 p.m., \$12.

REGGAE

Skylark Bar: 3089 16th St., San Francisco. "Skylarking," w/ l&l Vibration, 10 p.m., free.

EXPERIMENTAL

Make-Out Room: 3225 22nd St., San Francisco. "The Monday Makeout," w/ Denny Denny Breakfast, duo B vs. Noah Phillips, Eric Glick Rieman, 8 p.m., free.

SOUL

Madrone Art Bar: 500 Divisadero, San Francisco. "M.O.M. (Motown on Mondays)," w/ DJ Gordo Cabeza & Timoteo Gigante, 8 p.m., free.

TUESDAY 7

ROCK

Bottom of the Hill: 1233 17th St., San Francisco. Wander, Balms, Airs, 9 p.m., \$8. The Chapel: 777 Valencia St., San Francisco. Califone, The Luyas, 8 p.m., \$16. Hemlock Tavern: 1131 Polk, San Francisco. Scraper, Mane, Warm White, Tears Club, 8:30 p.m., \$6. Hotel Utah: 500 Fourth St., San Francisco. Steff & The Articles, Linus of Hollywood, Kelly Jones, 8 p.m., \$10. The Knockout: 3223 Mission, San Francisco. Mad Mama & The Bona Fide Few, Swamp Angel, Lester T. Raww's Graveside Quartet, DJ Ryan Smith, 9:30 p.m., \$7. Rickshaw Stop: 155 Fell, San Francisco. Rickshaw Stop 10th Anniversary: The Spits, Violent Change, Crez DeeDee, 8 p.m., \$15.

DANCE

Aunt Charlie's Lounge: 133 Turk, San Francisco. "High Fantasy," w/ DJ Viv, Myles Cooper, & guests, 10 p.m., \$2. Laszlo: 2532 Mission, San Francisco. "Beards of a Feather," Enjoy classy house records, obscure disco, and laid-back late-'80s jams with DJ Ash Williams and guests, First Tuesday of every month, 9 p.m., free. Monarch: 101 6th St., San Francisco. "Soundpieces," 10 p.m., free-\$10. Wish: 1539 Folsom, San Francisco. "Tight," w/ resident DJs Michael May & Lito, 8 p.m., free.

JAZZ

Burritt Room: 417 Stockton St., San Francisco. Terry Disley's Rocking Jazz Trio, 6 p.m., free. Cafe Divine: 1600 Stockton, San Francisco. Chris Amberger, 7 p.m. Le Colonial: 20 Cosmo, San Francisco. Lavay Smith & Her Red Hot Skillet Lickers, 7 p.m. Revolution Cafe: 3248 22nd St., San Francisco. West Side Jazz Club, 5 p.m., free; Conscious Contact, First Tuesday of every month, 8 p.m., free. Tupelo: 1337 Green St., San Francisco. Mal Sharpe's Big Money in Jazz Band, 6 p.m. Verdi Club: 2424 Mariposa, San Francisco. "Tuesday Night Jump," w/ Stompy Jones, 9 p.m., \$10-\$12. Yoshi's San Francisco: 1330 Fillmore, San Francisco. Tommy Igloe Big Band, 8 p.m., \$22.

INTERNATIONAL

Cafe Cocomo: 650 Indiana, San Francisco. "Descarga S.F.," w/ DJs Hong & Good Sho, 8 p.m., \$12. The Cosmo Bar & Lounge: 440 Broadway, San Francisco. "Conga Tuesdays," 8 p.m., \$7-\$10. F8: 1192 Folsom St., San Francisco. "Underground Nomads," w/ rotating resident DJs Amar, Sep, and Dulce Vita, plus guests, 9 p.m., \$5 (free before 9:30 p.m.).

REGGAE

Milk Bar: 1840 Haight, San Francisco. "Bless Up," w/ Jah Warrior Shelter Hi-Fi, 10 p.m.

BLUES

Biscuits and Blues: 401 Mason, San Francisco. Ron Thompson & The Resistors, 7:30 & 9:30 p.m., \$15. The Saloon: 1232 Grant, San Francisco. Lisa Kindred, First Tuesday of every month, 9:30 p.m., free.

EXPERIMENTAL

Center for New Music: 55 Taylor St., San Francisco. sfSoundSalonSeries, w/ Chris Newman, 7:49 p.m., \$7-\$10.

FUNK

Madrone Art Bar: 500 Divisadero, San Francisco. "Boogaloo Tuesday," w/ Oscar Myers & Steppin', 9:30 p.m., free.

SOUL

Boom Boom Room: 1601 Fillmore, San Francisco. Soul Mechanix, 9:30 p.m., free. Make-Out Room: 3225 22nd St., San Francisco. "Lost & Found," w/ DJs Primo, Lucky, and guests, 9:30 p.m., free. **SFBG**

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THU. JAN. 9 - \$15 ADV / \$17 DOOR - DOORS 8, SHOW 9  
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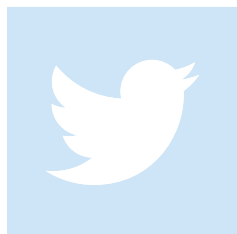
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Stage listings are compiled by Guardian staff. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at [listings@sfbg.com](mailto:listings@sfbg.com).

## THEATER

### OPENING

**Road Show** Eureka Theatre, 215 Jackson, SF; [www.therhino.org](http://www.therhino.org). \$15-30. Previews Thu/2-Fri/3, 8pm. Opens Sat/4, 8pm. Runs Wed-Sat, 8pm; Sun, 3pm (also Sun/5, 7pm). Through Jan 19. Theatre Rhinoceros presents the Bay Area premiere of the Stephen Sondheim musical.

**The Tempest** Thick House, 1695 18th St, SF; [www.doitliveproductions.com](http://www.doitliveproductions.com). \$15. Previews Thu/2, 7pm; Fri/3, 8pm. Opens Sat/4, 8pm. Runs Thu and Sun, 7pm; Fri-Sat, 8pm. Through Jan 18. Do It Live! Productions performs the Shakespeare classic.

### BAY AREA

**Can You Dig It? Back Down East 14th — the 60s and Beyond** Marsh Berkeley, 2120 Allston, Berk; [www.themarsh.org](http://www.themarsh.org). \$20-35. Opens Sat/4, 8:30pm. Runs Sat, 8:30pm; Sun, 7pm. Through Feb 2. Don Reed's new show offers more stories from his colorful upbringing in East Oakland in the 1960s and '70s. More hilarious and heartfelt depictions of his exceptional parents, independent siblings, and his mostly African American but ethnically mixed working-class community — punctuated with period pop, Motown, and funk classics, to which Reed shimmies and spins with effortless grace. And of course there's more too of the expert physical comedy and charm that made long-running hits of Reed's last two solo shows, *East 14th* and *The Kipling Hotel* (both launched, like this newest, at the Marsh). *Can You Dig It?* reaches, for the most part, into the "early" early years, Reed's grammar-school days, before the events depicted in *East 14th* or *Kipling Hotel* came to pass. But in nearly two hours of material, not all of it of equal value or impact, there's inevitably some overlap and indeed some recycling. Reed, who also directs the show, may start whittling it down as the run continues. But, as is, there are at least 20 unnecessary minutes diluting the overall impact of the piece, which is thin on plot already — much more a series of albeit often very enjoyable vignettes and some painful but largely unexplored observations, wrapped up at the end in a sentimental moral that, while sincere, feels rushed and inadequate. *Note: review from an earlier run of the show.* (Avila)

### ONGOING

**Amaluna** Big Top at AT&T Park, Third Street at Terry A. Francois Blvd, SF; [www.cirquedusoleil.com](http://www.cirquedusoleil.com). \$50-175. Check website for schedule, including special holiday showtimes. Through Jan 12. Cirque de Soleil is back in town, this time bringing its *Tempest*-inspired *Amaluna* to the big top set up outside AT&T Park. Touted for being a celebration of "women [sic] power," it seems initially odd that the design elements are so focused on the male peacock feather — all greens and blues and graceful, with curving "fronds" rising up from the stage. Jungle sounds chirp in the background as a bevy of Amazonian women in bejeweled head-dresses and a mischievous lizard-man circulate the room until the show starts with the lovely abstraction of a floating red cloud of translucent fabric dancing in a single beam of light. The flimsy plotline is forgettable, a coming-of-age and courtship tale between the island's young princess, Miranda (Lulija Mykhailova) and a shipwrecked young Romeo (Evgeny Kurkin), though the parallel courtship between the two comic figures of Jeeves (Nathalie Claude) and Deeda (Shereen Hickman) provides a bit of levity and a novel use for footballs. The most realized character is probably Cali (Victor Kee), the half-lizard, whose prehensile tail and neon body paint give him an otherworldly allure, but it's the aerialist goddesses and fierce embodiments of the storm that are most memorable from an acrobatic point-of-view, and Lara Jacobs' unique balancing act from a meditative one. (Gluckstern)

**Avenue Q** New Conservatory Theatre Center, 25 Van Ness, SF; [www.nctcsf.org](http://www.nctcsf.org). \$25-45. Wed-Sat, 8pm; Sun, 2pm. Through Jan 12. New Conservatory Theatre Center performs the Tony-winning comedy. **The Book of Mormon** Orpheum Theatre, 1192 Market, SF; [www.shnsf.com](http://www.shnsf.com). \$60-120. Wed-Sat, 8pm (also Sat, 2pm); Sun, 1 and 6:30pm. Through Jan 19. When approaching the oeuvre of *South Park* creators Matt Stone and Trey Parker, it's best to check your political correctness at the door. That's certainly no less true of their 2011 Broadway musical *The Book of Mormon*, co-penned with Robert Lopez (of *Avenue*

## BILL FARMER AND RUDY GUERRERO IN STEPHEN SONDHEIM'S ROAD SHOW AT THEATRE RHINOCEROS.

PHOTO BY KENT TAYLOR



Q fame), despite the clean-scrubbed appearance of their fumbling albeit well-intentioned missionary protagonists. Sent to Uganda for two years, top mission pupil Elder Price (Nic Rouleau) and his clumsy but affable partner Elder Cunningham (A.J. Holmes) are faced with a village oppressed by a scenery-chewing warlord, a demoralized coterie of fellow missionaries who have yet to have a successful conversion, and their own fraught, odd-couple dynamic. Rouleau's Price is an appropriate blend of smarm, charm, and secret self-doubt while Holmes excels in his portrayal of a perennial-loser-turned-prophet (his power ballad-esque solo in "Man Up" is one of the show's best). Of their hosts, the wry Mafala (James Vincent Meredith) and his sweet but strong-willed daughter Nabalungi (Syehsa Mercado) get the most stage time, but it's the crude and caustic General (David Aron Damane) who grabs the most attention. The gleefully profane "Hasa Diga Eebowai," a *Forbidden Zone*-style "Spooky Mormon Hell Dream," and the deliriously blasphemous "Joseph Smith, American Moses," round out the entertaining, and strangely informative, score. Though it's (very) unlikely to convert you to the Church of Latter-Day Saints, there's a good chance you'll want to convert to the church of Parker and Stone, if you haven't already. (Gluckstern)

**Disney's Beauty and the Beast** Curran Theatre, 445 Geary, SF; [www.shnsf.com](http://www.shnsf.com). \$60-160. Wed/1-Sat/4, 2pm (also Fri/3-Sat/4, 7:30pm); Sun/5, noon and 5:30pm. Disney's version of the classic tale comes to the stage. Bring it, Mrs. Potts! **Foodies! The Musical** Shelton Theater, 533 Sutter, SF; [www.foodieshnmusical.com](http://www.foodieshnmusical.com). \$32-34. Fri-Sat, 8pm. Open-ended. AWAT Productions presents Morris Bobrow's musical comedy revue all about food. **The Oy of Sex** Marsh San Francisco, 1062 Valencia, SF; [www.themarsh.org](http://www.themarsh.org). \$20-100. Thu-Fri, 8pm; Sat, 8:30pm. Through Jan 18. Comedian Alicia Dattner performs her solo show, based on her stories from her own life and love addiction.

**Storefront Church** San Francisco Playhouse, 450 Post St, Second Flr, SF; [www.sfplayhouse.org](http://www.sfplayhouse.org). \$30-100. Tue-Thu, 7pm (no show Wed/1); Fri-Sat, 8pm (also Sat, 3pm); Sun, 2pm. Through Jan 11. Weighty themes come leavened by sharp comedy and engaging characters in this 2012 play from New York's John Patrick Shanley (*Doubt*), now enjoying a strong and lively Bay Area premiere at SF Playhouse in director Joy Carlin's well cast production. Ethan, a gregarious retired accountant and professed secular Jew (a hilarious and endearing Ray Reinhardt) tries to get some relief for his Puerto Rican wife, Jessie (a bubbly Gloria Weinstock), who is perilously behind on her loan payments. But it's like getting the proverbial blood from a stone during his meeting with her humorless and immobile — indeed, partly paralyzed — loan officer (a quietly shattered Rod Gnapp). Ethan appeals to morality; loan officer Reed sticks to the rules of the system. Enter Donald (an admirably sure yet understated Gabriel Marin), the Bronx's upstanding borough president and the son of Jessie's old friend. Donald has much bigger business with the bank underway (a proposed mall deal that will bring jobs, if at the expense of local character) and at first begs off — until he learns his mother has co-signed the loan. Soon, Donald is visiting the source of Jessie's money problems: a somber Pentecost preacher and Katrina-refugee named Chester (a gently solemn Carl Lumby) who has installed a traffic-less church in the storefront below her apartment but remains himself paralyzed by depression and uncertainty. Donald, himself a preacher's son, and Chester soon engage in a fiery and captivating debate that turns on the contradictions between moral conviction and worldly compromise. From there on, a fractured congregation of sorts begins to form around the preacher and Donald, including the unctuous yet aloof CEO of the bank (played with bounding confidence by a fine Derek

Fischer). It all leads to a rousingly funny and tender scene that makes good on the season's usual lip service to fraternal feeling and communal values. (Avila) **Too Many Tamales: A Holiday Story for the Whole Family** Marsh San Francisco, 1062 Valencia, SF; [www.themarsh.org](http://www.themarsh.org). \$8-35. Thu/2-Sat/4, 2pm. Marsh Youth Theater and author Gary Soto collaborate on this high-energy holiday show — complete with puppets and Mexican music — based on Soto's picture book.

### BAY AREA

**Edward Gant's Amazing Feats of Loneliness** Ashby Stage, 1901 Ashby, Berk; [www.shotgun-players.org](http://www.shotgun-players.org). \$20-35. Wed-Thu, 7pm; Fri-Sat, 8pm; Sun, 5pm. Through Jan 11. Shotgun Players performs Anthony Neilson's comic romp set in "a sensual Edwardian world of top hats, fantastical puppets, and flash powder."

**Little Women** Lucie Stern Theatre, 1305 Middlefield, Palo Alto; [www.theatreworks.org](http://www.theatreworks.org). \$19-79. Thu/2-Sat/4, 8pm (also Sat/4, 2pm). TheatreWorks performs the musical adaptation of the Louisa May Alcott tale.

**The Pianist of Willesden Lane** Berkeley Repertory Theatre, Thrust Theatre, 2015 Addison, Berk; [www.berkeleyrep.org](http://www.berkeleyrep.org). \$29-89. Wed/1, 7pm; Thu/2-Sat/4, 8pm (also Sat/4, 2pm); Sun/5, 2pm. Mona Golabek stars in this solo performance inspired by her mother, a Jewish pianist whose dreams and life were threatened by the Nazi regime. **Tristan & Yseult** Berkeley Rep's Roda Theatre, 2025 Addison, Berk; [www.berkeleyrep.org](http://www.berkeleyrep.org). \$17.50-81. Tue, Thu-Sat, and Mon/6, 8pm (also Thu and Sat, 2pm; no show Tue/7; no matinee Jan 18); Wed and Sun, 7pm (also Sun, 2pm). Extended through Jan 18. Kneehigh presents an innovative take on the ancient love-triangle tale.

## PERFORMANCE/DANCE

**Caroline Lugo and Carolé Acuña's Ballet Flamenco** Peña Pachamama, 1630 Powell, SF; [www.carolinalugo.com](http://www.carolinalugo.com). Sun/5, Jan 11, 19, 25, Feb 1, 8, 14, 16, 22, 6:15pm. \$15-19. Flamenco performance by the mother-daughter dance company, featuring live musicians.

**"Point Break Live!"** DNA Lounge, 373 11th St, SF; [www.dnalounge.com](http://www.dnalounge.com). Fri/3, Feb 7, March 7, and April 4, 7:30 and 11pm. \$25-50. Dude, *Point Break Live!* is like dropping into a monster wave, or holding up a bank, like, just a pure adrenaline rush, man. Ahem. Sorry, but I really can't help but channel Keanu Reeves and his Johnny Utah character when thinking about the awesomely bad 1991 movie *Point Break* or its equally yummily cheesy stage adaptation. And if you do an even better Keanu impression than me — the trick is in the vacant stare and stoner drawl — then you can play his starring role amid a cast of solid actors, reading from cue cards from a hilarious production assistant in order to more closely approximate Keanu's acting ability. This play is just so much fun, even better now at DNA Lounge than it was a couple years ago at CELLspace. But definitely buy the poncho pack and wear it, because the blood, spit, and surf spray really do make this a fully immersive experience. (Steven T. Jones)

**"Sea of Reeds"** Kanbar Hall, Jewish Community Center of San Francisco, 3200 California, SF; [www.jccsf.org](http://www.jccsf.org). Fri/3-Sat/4 and Jan 10-11, 8pm; Sun/5 and Jan 11, 3pm. \$25-35. Josh Kornbluth performs his solo comedy about his decision to get bar-mitzvah at age 52 — in Israel.

### BAY AREA

**"reveries and elegies"** Milkbar, Sunshine Biscuit Factory, 851 81st St, Oakl; [www.maryarmen-trout-dancetheater.com](http://www.maryarmen-trout-dancetheater.com). Sat/4-Sun/5, 4:15pm; Jan 11-12 and 18-19, 4:30pm; Jan 25-26, 4:45pm. \$20. Mary Armentrout's new site-specific project is timed to coincide with sundown on each performance day. **SFBG**





**SMOTHERIN' MOTHERS:**  
JULIA ROBERTS AND MERYL STREEP  
IN *AUGUST: OSAGE COUNTY*  
PHOTO COURTESY OF THE WEINSTEIN COMPANY

# Bad company

Stage hit loses potency on the big screen

BY DENNIS HARVEY  
arts@sfbg.com

**FILM** Considering the infrequency of theater-to-film translations today, it's a bit of a surprise that Tracy Letts had two movies made from his plays before he even got to Broadway. *Bug* and *Killer Joe* proved a snug fit for director William Friedkin (in 2006 and 2011, respectively), who well past age 70 experienced something of a career resurgence from them. Those modern Grand Guignols got around, but were too outré for the kind of mainstream success accorded 2007's *August: Osage County*, which won the Pulitzer, ran 18 months on Broadway (an eternity for a non-musical at present), and toured the nation.

As a result, *August* was destined — perhaps doomed — to be a *big* movie, the kind that shoehorns a distracting array of stars into an ensemble piece, playing jes' plain folk. On stage, this Long Day's Journey Into Fuck All Y'All was a juicy-steak drama meal, chockablock with family dysfunction, colorful cussin', shocking revelations, and ghoulish as well as broad humor. It was like a vintage Sam Shepard text crossed with an old-school three-act "well-made play." It was also three and a half hours long.

To his credit, Letts' own screenplay adaptation clocks in at almost exactly two hours, a considerable reduction that nonetheless doesn't feel gutted. Whether it feels like a movie, though, is another question. What seemed bracingly rude as well as somewhat traditional under the proscenium lights just looks like a lot of reheated Country Gothic hash, and the possibility of profundity you might've been willing to consider before is now completely off the menu. If you haven't seen *August* before (or even if you have), there may be sufficient fun watching stellar actors chew the scenery with varying degrees of panache. But the play exposes itself in a medium it might have been most suitable for 50 years before it was written. (Not that the censors would have allowed it then.)

Gorgon matriarch Violet Weston (Meryl Streep, who else) is dying of cancer, albeit not fast enough — she's still quite capable of driving long-suffering, shot-pounder spouse Beverly (Shepard) to distraction, and all other "loved ones" to a safe geographic distance away. Nonetheless, when Bev simply exits their rambling rural Oklahoma home with no apparent intention of returning, the scattered troops are called in for reinforcement.

When pissed-off prodigal daughter Barbara (Julia Roberts) returns in the company of a husband (Ewan McGregor) and teenage daughter (Abigail Breslin), she's well on her way to alienating just like mommy did. Middle child Karen (Juliette Lewis) is a man-crazy ninny entering another bad marriage, this one to a Master of the Universe, Florida-style (Dermot Mulroney). Family doormat Ivy (Julianne Nicholson), the third sister, stuck around to masochistically endure Violet's ingratitude and caustic pity but might be plotting her escape at last. Last and least, there's Auntie Mattie Fae (Margo Martindale), a viperous

chatterbox whose husband (Chris Cooper) self-medicates with beer and TV, while their son (Benedict Cumberbatch) is treated like an even bigger loser than he is.

You know the beats: Late-night confessions, drunken hijinks, disastrous dinners, secrets (infidelity, etc.) spilling out everywhere like loose change from moth-eaten trousers. Even at its much greater stage length, *August* was overstuffed, though what seemed excessive in a mostly good way then now simply plays as a pileup of clichés and contrivances enlivened by some good lines and snappy performances. Of course the dialogue sounds ornately "theatrical" in this more naturalistic presentation. But director John Wells, a veteran TV writer-producer whose prior feature was 2010's decent corporate-downsizing drama *The Company Men*, doesn't make anything seem very natural. (If *Nebraska* lives and breathes its locations, this movie might as well have been shot on a studio back lot for all the authenticity earned.)

Nor can he magically weld this cast into a credible "family." Lewis and Martindale get a lot out of their comically vulgar characters, but are ultimately too one-note. Mulroney delivers a very sharp caricature with less visible effort; Cumberbatch and Nicholson are OK as wallflowers amid invasive stinkweeds. Cooper

is the kind of actor who can manage a great deal while seemingly doing very little, while McGregor is the type who can sometimes look like he's working awfully hard to make absolutely no impression whatsoever. The film's success story, I suppose, is Roberts: She seems very comfortable with her character's bitter anger, and the four-letter words tumble past those jumbo lips like familiar friends.

On the downside, there's Streep, who's a wizard and a wonder as usual yet also in that mode supporting the naysayers' view that such conspicuous technique prevents our getting lost in her characters. In the national touring stage production, octogenarian Estelle Parsons was manifestly a cranky old lady — you worried for her going up and down those three flights of stairs, and gasped at her not-at-all-cute potty mouth. Streep acts the shit out of being cranky and old; one suspects between takes she's probably running triathalons and saving whales. She pulls out the stops, but maybe they should have been left in. If Streep can do anything, then logic decrees that include being miscast.

Still, she's a lucky woman alongside Misty Upham, who plays that eternal most-thankless role: The largely mute, ever-observant "ethnic" (here, Native American) domestic-nurse-helper who graces all these yelling white people with her quiet compassion, swooping in to save the innocent and comfort the comfortless when necessary. (She also cooks so well you half expect magical *Like Water for Chocolate*-style dishes to heal all wounds.) Among the things *August* has lost in translation is the pretense of unsentimentality. When Gustavo Santaolalla's schmaltzy score drips like molasses over Upham's payoff moments, you know it's gone way too far in the other direction. **SFBG**

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BY CHERYL EDDY  
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**FILM** Happy New Year, cinema fans: A pair of new films from highly acclaimed Chinese directors open this week, Chen Kaige's *Caught in the Web* and Jia Zhangke's *A Touch of Sin*. Both films are set in contemporary, conspicuously capitalist China, and concern ordinary people who are suddenly caught up in circumstances that are, for the most part, beyond their control. Their reactions are as extreme (violent, vindictive, irreversible) as they are revealing about the environments in which they take place, as limits are pushed, lives are ruined, and anger and despair erupt into brutal actions.

Though Chen — a Palme d'Or winner for 1993's *Farewell My Concubine* — is a member of China's aging "Fifth Generation" of filmmakers (Jia is, of course, one of the Sixth Generation's top talents), his film addresses a youthful topic: the destructive power of the Internet. Executive secretary Ye Lanqiu (Gao Yuanyuan, star of 2009's *City of Life and Death*) is a workaholic, with a posh yet empty life to show for it. An unexpectedly grim medical diagnosis shocks her into a kind of "fuck all y'all" fugue state, and when an old man boards her crowded bus, she flatly refuses to give up her seat. A heated argument follows.

Normally, an encounter like that — a familiar scenario to anyone who's ever ridden public transit, particularly the 22 Fillmore — would pass unnoticed. But a cell phone camera clutched in the hands of nerdy-glasses-wearing wannabe journalist Yang Jiaqi (Wang Luodan) captures the whole thing; once ruthlessly ambitious producer Chen Ruoxi (Yao Chen) gets ahold of it, Ye Lanqiu's rudeness goes viral, and a Reddit-esque smear campaign ensues. (This is in-joke casting, since actress Yao Chen is known as a social-media sensation in real life, with 52 million followers on the Chinese equivalent of Twitter.)

As the "Sunglasses Girl" video becomes a sensation, it affects all who are in its orbit, including Ye's sleazy

# Breaking points

New films from China teem with 21st century angst

boss (Wang Xueqi) and his materialistic Real Housewife of a spouse (Chen Hong); Ruoxi's boyfriend, photographer Yang Shoucheng (Mark Chao), who happens to be Jiaqi's cousin; and, obviously, Ye, who goes into hiding before embarking on a *Last Holiday*-meets-*The Bucket List* spree. (Why do dying people in movies always want to skydive or bungee jump?) After two solid hours, every relationship in the film has been tested, if not ripped to shreds, and *Caught in the Web* has proven engaging enough to make the film's biggest plot hole — why doesn't Ye seize the power of the Internet to school all the haters on what motivated her behavior? — excusable. And despite the unavoidable fate of its main character, *Caught in the Web* ends on a note of hope, suggesting that there's a reset button for almost everyone, even a Real Housewife.

*A Touch of Sin*, which is set in bleak factory towns and along dusty highways, in stark contrast to *Caught in the Web*'s glossy cityscapes, offers no such redemption. Last year, it won Best Screenplay at Cannes and played multiple festivals; lately, it's popped up on several prestigious "Best of 2013" lists (Sight & Sound ranked it number six; Cahiers du Cinéma ranked it fifth). If I'd gotten to see it before my deadline, it might have shaken up my own list. Jia (2004's *The World*) is said to have based his screenplay on actual incidents, and also drew inspiration — as the title suggests — from King Hu's martial arts epic *A Touch of Zen* (1971).

And despite some scattered Buddhist references, sin — delivered in heavy doses, hardly just "a touch" — reigns over Zen in the film's four barely connected stories. Before the credits finish rolling, we've witnessed a stone-faced man in a Chicago Bulls beanie (Wang Baoqiang) respond to a trio of roadside muggers with a hail of bullets. Is he a vigilante, or did the robbers just mess with the

wrong motorcyclist?

The film's unpredictable tone well established, we continue to nearby "Black Gold Mountain," site of a coal mine whose profits have been funneled into the pockets of its obscenely rich owner and the corrupt local village chief, who's prone to put-downs like "You'll be a loser all your life." On the receiving end of that insult is worker Dahai (Jiang Wu of 2010's *Let the Bullets Fly*), a human pressure cooker of rage and resentment. Mostly rage, though — and if the film begins to take shape as a rich vs. poor narrative, it all feels very realistic, despite the horrific violence that ensues. "My dear, wait and see. I can be evil," Dahai assures the one person he shows any tenderness toward, a woman from his past who seems none too happy this disheveled, desperate man has paid her a visit.

More unwelcoming women appear in *A Touch of Sin*'s next portion, which picks up the thread of the man in the Bulls hat. He's a migrant worker, traveling home (an infrequent occurrence) for his mother's birthday. She doesn't say a word to him. His wife announces, "I don't want your money," but later softens, even as he plans his next journey in search of work. Fractured families are a recurring motif in *A Touch of Sin* — as are designer purses. The wife of Dahai's boss passes by workers who've been bribed with bags of flour to come greet her, carrying her own status symbol: Chanel, natch. Later, the migrant worker takes his pistol out for a spin, ambushing a couple whose disposable wealth is telegraphed by the woman's Louis Vuitton tote.

On his way out of town, he shares a bus with a man heading to meet his mistress (Zhao Tao, Jia's wife and muse). It's ultimatum time: get divorced or break up forever. As the man's train rumbles away (*A Touch of Sin*'s characters are constantly in transit, constantly in motion: trains, buses, motorcycles, riding in the backs of trucks, etc.), she travels to her job, working the front desk at "Nightcomer Sauna," as unglamorous a joint as the name suggests. When a pair of wealthy customers decides she's on the menu ("I'm a receptionist, not a masseuse!" she protests; "I'll smother you with money, bitch!" is the response), she's forced to defend herself — but not before taking a beating that echoes the whipping we saw a horse endure earlier in Dahai's village. It's made even crueler by its length, and the steadiness of its blows.

Animals — that horse, a tiger-patterned scarf, the bull on the migrant's hat, a fortune-teller's snakes — filter through each segment, though the most prominent creatures in *A Touch of Sin* don't appear on the Chinese zodiac chart. That'd be the bag of goldfish released in a "do good deeds and be rewarded in the next life" ploy by a pretty girl (Vivien Li) befriended by Xiao Hui (Luo Lanshan) in the film's final chapter. He's a waiter with money woes, and she's a prostitute. They click, but "There's no true love in sex work," she declares, with the sad conviction of one who knows. Later, when the lad shifts to factory work, it's clear no amount of freed fish can make this life any less poor. That his company housing is dubbed the "Oasis of Prosperity" would be funny, if it wasn't so depressing.

In *A Touch of Sin*'s final scene, the film's one potentially salvageable character passes by an opera being performed in the street. "Do you understand your sin?" the singer warbles. The character pauses, remembering what happened — and why it had to happen. So do we. And yes, we understand. **SFBG**

**CAUGHT IN THE WEB** and **A TOUCH OF SIN** open Fri/3 in Bay Area theaters.





Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Dennis Harvey, Lynn Rapoport, Sam Stander, and Sara Maria Vizcarrondo. For rep house showtimes, see Rep Clock. Due to holiday deadlines, theater information was incomplete at presstime.

## OPENING

**August: Osage County** See “Bad Company.” (2:10)  
**Caught in the Web** See “Breaking Points.” (2:01)  
**Paranormal Activity: The Marked Ones** For those keeping score at home, this is the 756th *Paranormal Activity* movie. (1:24)  
**A Touch of Sin** See “Breaking Points.” (2:13)  
*Roxie, Smith Rafael.*

## ONGOING

**American Hustle** David O. Russell's *American Hustle* is like a lot of things you've seen before — put in a blender, so the results are too smooth to feel blatantly derivative, though here and there you taste a little *Boogie Nights* (1997), *Goodfellas* (1990), or whatever. Loosely based on the Abscam FBI sting-scandal of the late 1970s and early '80s (an opening title snarks “Some of this actually happened”), *Hustle* is a screwball crime caper almost entirely populated by petty schemers with big ideas almost certain to blow up in their faces. It's love, or something, at first sight for Irving Rosenfeld (Christian Bale) and Sydney Prosser (Amy Adams), who meet at a Long Island party circa 1977 and instantly fall for each other — or rather for the idealized selves they've both strained to concoct. He's a none-too-classy but savvy operator who's built up a mini-empire of variably legal businesses; she's a nobody from nowhere who crawled upward and gave herself a bombshell makeover. The hiccup in this slightly tacky yet perfect match is Irving's neglected, crazy wife Rosalyn (Jennifer Lawrence), who's not about to let him go. She's their main problem until they meet Richie DiMaso (Bradley Cooper), an ambitious FBI agent who entraps the two while posing as a client. Their only way out of a long prison haul, he says, is to cooperate in an elaborate Atlantic City redevelopment scheme he's concocted to bring down a slew of mafioso and presumably corrupt politicians, hustling a beloved Jersey mayor (Jeremy Renner) in the process. Russell's filmmaking is at a peak of populist confidence it would have been hard to imagine before 2010's *The Fighter*, and the casting here is perfect down to the smallest roles. But beyond all clever plotting, amusing period trappings, and general high energy, the film's ace is its four leads, who ingeniously juggle the caricatured surfaces and pathetic depths of self-identified “winners” primarily driven by profound insecurity. (2:17) (Harvey)

**Anchorman 2: The Legend Continues** Look, I fully understand that *Anchorman 2: The Legend Continues* — which follows the awkward lumberings of oafish anchor Ron Burgundy (Will Ferrell) and his equally uncouth team (Paul Rudd, Steve Carell, David Koechner) as they ditch San Diego in favor of New York's first 24-hour news channel, circa 1980 — is not aimed at film critics. It's silly, it's tasteless, and it's been crafted purely for Ferrell fans, a lowbrow army primed to gobble up this tale of Burgundy's national TV rise and fall (and inevitable redemption), with a meandering storyline that includes chicken-fried bat, a pet shark, an ice-skating sequence, a musical number, epic amounts of polyester, lines (“by the bedpan of Gene Rayburn!”) that will become quoteable after multiple viewings, and the birth of infotainment as we know it. But what if a film critic happened to be a Ferrell fan, too? What if, days later, that film critic had a flashback to *Anchorman 2*'s amplified news-crew gang war (no spoilers), and guffawed at the memory? I am fully aware that this ain't a masterpiece. But I still laughed. A lot. (1:59) (Eddy)  
**Blue is the Warmest Color** The stars (Adèle Exarchopoulos and Léa Seydoux) say the director was brutal. The director says he wishes the film had never been released (but he might make a sequel). The graphic novelist is uncomfortable with the explicit 10-minute sex scene. And most of the state of Idaho will have to wait to see the film on Netflix. The noise of recrimination, the lesser murmur of



backpedaling, and a difficult-to-argue NC-17 rating could make it harder, as French director Abdellatif Kechiche has predicted, to find a calm, neutral zone in which to watch *Blue is the Warmest Color*, his Palme d'Or-winning adaptation (with co-writer Ghalia Lacroix) of Julie Maroh's 2010 graphic novel *Le Blue Est une Couleur Chaude*. But once you've committed to the three-hour runtime, it's not too difficult to tune out all the extra noise and focus on a film that trains its mesmerized gaze on a young woman's transforming experience of first love. (2:59) (Rapoport)  
**Blue Jasmine** The good news about *Blue Jasmine* isn't that it's set in San Francisco, but that it's Woody Allen's best movie in years. Although some familiar characteristics are duly present, it's not quite like anything he's done before, and carries its essentially dramatic weight more effectively than he's managed in at least a couple decades. Not long ago Jasmine (a fearless Cate Blanchett) was the quintessential Manhattan hostess, but that glittering bubble has burst — exactly how revealed in flashbacks that spring surprises up to the script's end. She crawls to the West Coast to “start over” in the sole place available where she won't be mortified by the pity of erstwhile society friends. That would be the SF apartment of Ginger (Sally Hawkins), a fellow adoptive sister who was always looked down on by comparison to pretty, clever Jasmine. Theirs is an uneasy alliance — but Ginger's too big-hearted to say no. It's somewhat disappointing that *Blue Jasmine* doesn't really do much with San Francisco. Really, the film could take place anywhere — although setting it in a non-picture-postcard SF does bolster the film's unsettled, unpredictable air. Without being an outright villain, Jasmine is one of the least likable characters to carry a major US film since Noah Baumbach's underrated *Margot at the Wedding* (2007); the general plot shell, moreover, is strongly redolent of *A Streetcar Named Desire*. But whatever inspiration Allen took from prior works, *Blue Jasmine* is still distinctively his own invention. It's frequently funny in throwaway performance bits, yet disturbing, even devastating in cumulative impact. (1:38) (Harvey)  
**Dallas Buyers Club** *Dallas Buyers Club*

is the first all-US feature from Jean-Marc Vallée. He first made a splash in 2005 with *C.R.A.Z.Y.*, which seemed an archetype of the flashy, coming-of-age themed debut feature. Vallée has evolved beyond flashiness, or maybe since *C.R.A.Z.Y.* he just hasn't had a subject that seemed to call for it. Which is not to say *Dallas* is entirely sober — its characters partake from the gamut of altering substances, over-the-counter and otherwise. But this is a movie about AIDS, so the purely recreational good times must eventually crash to an end. Which they do pretty quickly. We first meet Ron Woodroof (Matthew McConaughey) in 1986, a Texas good ol' boy endlessly chasing skirts and partying nonstop. Not feeling quite right, he visits a doctor, who informs him that he is HIV-positive. His response is “I ain't no faggot, motherfucker” — and increased partying that he barely survives. Afterward, he pulls himself together enough to research his options, and bribes a hospital attendant into raiding its trial supply of AZT for him. But Ron also discovers the hard way what many first-generation AIDS patients did — that AZT is itself toxic. He ends up in a Mexican clinic run by a disgraced American physician (Griffin Dunne) who recommends a regime consisting mostly of vitamins and herbal treatments. Ron realizes a commercial opportunity, and finds a business partner in willowy cross-dresser Rayon (Jared Leto). When the authorities keep cracking down on their trade, savvy Ron takes a cue from gay activists in Manhattan and creates a law evading “buyers club” in which members pay monthly dues rather than paying directly for pharmaceutical goods. It's a tale that the scenarists (Craig Borten and Melisa Wallack) and director steep in deep Texan atmospherics, and while it takes itself seriously when and where it ought, *Dallas Buyers Club* is a movie whose frequent, entertaining jauntiness is based in that most American value: get-rich-quick entrepreneurship. (1:58) (Harvey)  
**47 Ronin** (2:00)  
**Frozen** (1:48)  
**Gravity** “Life in space is impossible,” begins *Gravity*, the latest from Alfonso Cuarón (2006's *Children of Men*). Egghead Dr. Ryan Stone (Sandra Bullock) is well aware of her precarious situation after a mangled

satellite slams into her ship, then proceeds to demolition-derby everything (including the International Space Station) in its path. It's not long before she's utterly, terrifyingly alone, and forced to unearth near-superhuman reserves of physical and mental strength to survive. Bullock's performance would be enough to recommend *Gravity*, but there's more to praise, like the film's tense pacing, spare-yet-layered script (Cuarón co-wrote with his son, Jonás), and spectacular 3D photography — not to mention George Clooney's warm supporting turn as a career astronaut who loves country music almost as much as he loves telling stories about his misadventures. (1:31) (Eddy)  
**The Great Beauty** The latest from Paolo Sorrentino (2008's *Il Divo*) arrives as a high-profile contender for the Best Foreign Language Film Oscar, already anointed a masterpiece in some quarters, and duly announcing itself as such in nearly every grandiose, aesthetically engorged moment. Yes, it seems to say, you are in the presence of this auteur's masterpiece. But it's somebody else's, too. The problem isn't just that Fellini got there first, but that there's room for doubt whether Sorrentino's homage actually builds on or simply imitates its model. *La Dolce Vita* (1960) and *8 1/2* (1963) are themselves swaying, jerry-built monuments, exhilarat-

ingly messy and debatably profound. But nothing quite like them had been seen before, and they did define a time of cultural upheaval — when traditional ways of life were being plowed under by a loud, moneyed, heedless modernity that for a while chose Rome as its global capital. Sorrentino announces his intention to out-Fellini Fellini in an opening sequence so strenuously flamboyant it's like a never-ending pirouette performed by a prima dancer with a hernia. There's statuary, a women's choral ensemble, an on-screen audience applauding the director's baffled muse Toni Servillo, standing in for Marcello Mastroianni — all this and more in manic tracking shots and frantic intercutting, as if sheer speed alone could supply contemporary relevancy. Eventually *The Great Beauty* calms down a bit, but still its reason for being remains vague behind the heavy curtain of “style.” (2:22) (Harvey)

**Grudge Match** If the prospect of watching Rocky go glove-to-glove with Jake LaMotta sounds either tired or exploitive, *Grudge Match* wants to change your mind. A comedy that delivers a decent bout inside the ring and a worthwhile message about fulfilling your potential at every age, *Grudge Match* is 100 percent feel-good movie, 100 percent of the time. Yes, the publicity campaign contrived by Kevin Hart's promoter character is embarrassing. Yes, Alan Arkin plays yet another foul-mouthed curmudgeon. And yes, the boxers have a torn family this match could heal (though fighting threatens to kill them both). But the takeaway is an all-ages lesson our elders are most qualified to teach: having guts is pretty glorious. And at 68 and 70, Sylvester Stallone and Robert De Niro seem delighted to lampoon past greatness. “Kid” (DeNiro) does a puppet show that's less pathos-filled than the poetry he spouted in 1980's *Raging Bull*; the training montages “Razor” (Stallone) slogs through naturally recall 1976's *Rocky*. But *Grudge Match* is about today — not yesterday. Alongside *Gravity* and *The Wolf of Wall Street*, *Grudge Match* is yet another populist lovefest throwaway, but who cares? Few have cornered the market on audience affection like Stallone, and he's helped De Niro find that love too. (1:53) (Vizcarrondo)  
**Her** Morose and lonely after a failed marriage, Theodore (Joaquin Phoenix) drifts through an appealingly futuristic Los Angeles (more skyscrapers, less smog) to his job at a place so hipster-twee it probably will exist someday: beautifulhandwrittenletters.com, where he dictates flowery missives to a computer program that scrawls them onto paper for paying customers. Theodore's scripting of dialogue between happy couples, as most of his clients seem to be, only enhances his sadness, though he's got friends who care about him (in particular, Amy Adams as Amy, a frumpy college chum) and he appears to have zero money woes, since his letter-writing gig funds a fancy apartment equipped with a sweet video-game system. Anyway, women are what gives Theodore trouble — and maybe by extension, writer-director Spike Jonze? — so he seeks out the ultimate gal pal: Samantha, an operating system voiced by Scarlett Johansson in the year's best disembodied performance. Thus begins a most unusual relationship, but not so unusual; Theodore's friends don't take any issue with the fact that his new love is a machine. Hey, in *Her*'s world, everyone's deeply involved with their

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One of the Top 10 Films of 2013  
A.O. Scott, Manohla Dargis, The NY Times • Richard Brody, The New Yorker • Film Comment

# A TOUCH OF SIN

A FILM BY JIA ZHANG-KE

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chatty, helpful, caring, always-available OS — why *wouldn't* Theo take it to the next level? Inevitably, of course, complications arise. If *Her's* romantic arc feels rather predictable, the film acquits itself in other ways, including boundlessly clever production-design touches that imagine a world with technology that's (mostly) believably evolved from what exists today. Also, the pants they wear in the future? Must be seen to be believed. (2:00) (Eddy)

**The Hobbit: The Desolation of Smaug** Just when you'd managed to wipe 2012's unwieldy *The Hobbit: An Unexpected Journey* from your mind, here comes its sequel — and it's actually good! Yes, it's too long (Peter Jackson wouldn't have it any other way); arachnophobes (and maybe small children) will have trouble with the creepy, giant-spider battle; and Orlando Bloom, reprising his *Lord of the Rings* role as Legolas the elf, has been CG'd to the point of looking like he's carved out of plastic. But there's much more to enjoy this time around, with a quicker pace (no long, drawn-out dinner parties); winning performances by Martin Freeman (Bilbo), Ian McKellan (Gandalf); and Benedict Cumberbatch (as the petulant voice of Smaug the dragon); and more shape to the quest, as the crew of dwarves seeks to reclaim their homeland, and Gandalf pokes into a deeper evil that's starting to overtake Middle-earth. (We all know how *that* ends.) In addition to Cumberbatch, the cast now includes *Lost's* Evangeline Lilly as elf Tauriel, who doesn't appear in J.R.R. Tolkien's original story, but whose lady-warrior presence is a welcome one; and Luke Evans as Bard, a human poised to play a key role in defeating Smaug in next year's trilogy-ender, *There and Back Again*. (2:36) (Eddy)

**The Hunger Games: Catching Fire** Before succumbing to the hot and heavy action inside the arena (intensely directed by Francis Lawrence) *The Hunger Games: Catching Fire* force-feeds you a world of heinous concept fashions that'd make Lady Gaga laugh. But that's ok, because the second film about one girl's epic struggle to change the world of Panem may be even more exciting than the first. Suzanne Collins' YA novel *The Hunger Games* was an over-literal metaphor for junior high social survival and the glory of *Catching Fire* is that it depicts what comes *after* you reach the cool kids' table. Katniss (Jennifer Lawrence) inspired so much hope among the 12 districts she now faces pressures from President Snow (a portentous Donald Sutherland) and the fanatical press of Capital City (Stanley Tucci with big teeth and Toby Jones with big hair). After she's forced to fake a romance with Peeta (Josh Hutcherson), the two watch with horror as they're faced with a new Hunger Game: for returning victors, many of whom are too old to run. Amanda Plummer and Jeffrey Wright are fun as brainy wackjobs and Jena Malone is hilariously Amazonian as a serial axe grinder still screaming like an eighth grader. Inside the arena, alliances and rivalries shift but the winner's circle could survive to see another revolution; to save this city, they may have to burn it down. (2:26) (Vizcarrondo)

**I Am Divine** Bringing joy to a lot of people during his too-brief life was Glenn Mildred, the subject of Jeffrey Schwarz's *I Am Divine*. A picked-on sissy fat kid, he blossomed upon discovering Baltimore's gay underground — and starring in neighbor John Waters' underground movies, made by and for the local "freak" scene they hung out in. Yet even their early efforts found a following; when "Divine" appeared in SF to perform at one of the Cockettes' midnight movie/theater happenings, he was greeted as a star. This was before his greatest roles for Waters, as the fearsome anti-heroines of *Pink Flamingos* (1972) and *Female Trouble* (1974), then the beleaguered hausfraus of *Polyester* (1981) and *Hairspray* (1988). Despite spending nearly his entire career in drag, he wanted to be thought of as a character actor, not a "transvestite" novelty. Sadly, he seemed on the verge of achieving that — having been signed to play an ongoing male role on *Married ... with Children* — when he died of respiratory failure in 1988, at age 42. (1:25) *Roxie*. (Harvey)

**Inside Llewyn Davis** In the Coen Brothers'



latest, Oscar Isaac as the titular character is well on his way to becoming persona non grata in 1961 NYC — particularly in the Greenwich Village folk music scene he's an ornery part of. He's broke, running out of couches to crash on, has recorded a couple records that have gone nowhere, and now finds out he's impregnated the wife (Carey Mulligan) and musical partner of one among the few friends (Justin Timberlake) he has left. She's furious with herself over this predicament, but even more furious at him. This ambling, anecdotal tale finds Llewyn running into one exasperating hurdle after another as he burns his last remaining bridges, not just in Manhattan but on a road trip to Chicago undertaken with an overbearing jazz musician (John Goodman) and his enigmatic driver (Garrett Hedlund) to see a club impresario (F. Murray Abraham). This small, muted, droll Coens exercise is perfectly handled in terms of performance and atmosphere, with pleasures aplenty in its small plot surprises, myriad humorous idiosyncrasies, and T. Bone Burnett's sweetened folk arrangements. But whether it actually has anything to say about its milieu (a hugely important Petri dish for later '60s political and musical developments), or adds up to anything more profound than an beautifully executed shaggy-dog story, will be a matter of personal taste — or perhaps of multiple viewings. (1:45) (Harvey)

**Mandela: Long Walk to Freedom** As tough as it is to separate the man from the monument, Idris Elba, Naomie Harris, director Justin Chadwick manage it in this cinematic rendering of Nelson Mandela's autobiography — perfectly if unintentionally timed, all us cynics recognize, to coincide with the sad passing of the father of the modern South Africa. Chadwick starts slow, and somewhat chaotically, by quickly sketching out Mandela's relatively wild youth, with plenty of women and clubbing and few specifics on particulars like, say, the fact that he established the first black law firm in South Africa. So when Mandela finally joins forces with the ANC, you wonder at his sudden radicalization — the context is taken for granted. Not so when Mandela is sentenced to life in prison and he turns into an international symbol of anti-apartheid injustice, and the white author-

ities turn desperately to him for ways to quell a country erupting in violence. Meanwhile wife Winnie (a surprisingly fiery Harris) gets her just share of screen time as Chadwick concentrates on the couple's romance and marriage. She's also offered ample reason for her promotion of violence in the struggle when she's harassed by the police and put in solitary confinement for more than a year, for no cause. Here the Mandelas come to conveniently embody polar opposite approaches in the movement, and it works, as Chadwick attempts to show how political the personal became. When Mandela's amazing story takes over, it blows away reservations and inconvenient codas, and remembers the leader at his most triumphant. As the film's iconic lead character, Elba at first seems physically miscast, but nevertheless effortlessly projects Mandela's authority, gravitas, and charisma. (2:26) (Chun)

**Nebraska** Alexander Payne may be unique at this point in that he's in a position of being able to make nothing but small, human, and humorous films with major-studio money on his own terms. It's hazardous to make too much of a movie like *Nebraska*, because it is small — despite the wide Great Plains landscapes shot in a wide screen format — and shouldn't be entered into with overinflated or otherwise wrong-headed expectations. Still, a certain gratitude is called for. *Nebraska* marks the first time Payne and his writing partner Jim Taylor weren't involved in the script, and the first one since their 1996 *Citizen Ruth* that isn't based on someone else's novel. (Hitherto little-known Bob Nelson's original screenplay apparently first came to Payne's notice a decade ago, but getting put off in favor of other projects.) It could easily have been a novel, though, as the things it does very well (internal thought, sense of place, character nuance) and the things it doesn't much bother with (plot, action, dialogue) are more in line with literary fiction than commercial cinema. Elderly Woody T. Grant (Bruce Dern) keeps being found grimly trudging through snow and whatnot on the outskirts of Billings, Mont., bound for Lincoln, Neb. Brain fuzzed by age and booze, he's convinced he's won a million dollars and needs to collect it him there, though even-

tually it's clear that something bigger than reality — or senility, even — is compelling him to make this trek. Long-suffering younger son David (Will Forte) agrees to drive him in order to simply put the matter to rest. This fool's mission acquires a whole extended family-full of other fools when father and son detour to the former's podunk farming hometown. *Nebraska* has no moments so funny or dramatic they'd look outstanding in excerpt; low-key as they were, 2009's *Sideways* and 2011's *The Descendants* had bigger set pieces and narrative stakes. But like those movies, this one just ambles along until you realize you're completely hooked, all positive emotional responses on full alert. (1:55) (Harvey)

**Out of the Furnace** Scott Cooper is best-known for directing Jeff Bridges to a long-overdue Oscar in 2009 country-music yarn *Crazy Heart*. Perhaps that's why his follow-up contains so many stars: Christian Bale, Casey Affleck, Forest Whitaker, Willem Dafoe, Sam Shepard, Zoe Saldana, and Woody Harrelson. That cast is the main draw for *Out of the Furnace*, a glum fable of dying American dreams co-written by Cooper and Brad Inglesby. *Furnace* retains *Crazy Heart's* melodramatic tendencies and good ol' boy milieu, though this time we're deep in Pennsylvania's Rust Belt, which manages to be even more depressing than *Crazy Horse's* honky-tonks. Cue gray skies, repeated shots of train tracks and smoke stacks, an emo banjo score, and dialogue that casually mentions that "the mill," the only source of income for miles around, is about to close. Probably the nicest guy in town is Bale's character, arrested early on for causing a fatal car accident thanks to his inability to turn down a drink offered by the town heavy (Dafoe). Post-prison, he discovers that his girlfriend (Saldana) has taken up with another man, and that his money-troubled Iraq-vet brother (Affleck) has been entering high-stakes pit fights. Really, this can't end well for anyone. Adding to *Out of the Furnace's* bleak take on modern masculinity is Harrelson, stealing all his scenes with ease as a psychotically violent redneck. Mickey Knox lives! (1:56) (Eddy)

**The Past** Splits in country, culture, and a harder-to-pinpoint sense of morality mark

*The Past*, the latest film by Asghar Farhadi, the first Iranian moviemaker to win an Oscar (for 2011's *A Separation*.) At the center of *The Past's* onion layers is a seemingly simple divorce of a binational couple, but that act becomes more complicated — and startlingly compelling — in Farhadi's capable, caring hands. Ahmad (Ali Mosaffa) has returned to Paris from Tehran, where he's been living for the past four years, at the request of French wife Marie (Bérénice Bejo of 2011's *The Artist*). She wants to legalize their estrangement so she can marry her current boyfriend, Samir (Tahar Rahim of 2009's *A Prophet*), whose wife is in a coma. But she isn't beyond giving out mixed messages by urging Ahmad to stay with her, and her daughters by various fathers, rather than at a hotel — and begging him to talk to teen Lucie (Pauline Burlet), who seems to despise Samir. The warm, nurturing Ahmad falls into his old routine in Marie's far-from-picturesque neighborhood, visiting a café owned by fellow Iranian immigrants and easily taking over childcare duties for the overwhelmed Marie, as he tries to find out what's happening with Lucie, who's holding onto a secret that could threaten Marie's efforts to move on. The players here are all wonderful, in particular the sad-faced, humane Mosaffa. We never really find out what severed his relationship with Marie, but in the end, it doesn't really matter. We care about, and end up fearing for, all of Farhadi's everyday characters, who are observed with a tender and unsentimental understanding that US filmmakers could learn from. The effect, when he finally racks focus on the forgotten member of this triangle (or quadrilateral?), is heartbreaking. (2:10) (Chun)

**Philomena** Judi Dench gives this twist on a real-life scandal heart, soul, and a nuanced, everyday heft. Her ideal, ironic foil is Steve Coogan, playing an upper-crusty irreverent snob of an investigative journalist. Judging by her tidy exterior, Dench's title character is a perfectly ordinary Irish working-class senior, but she's haunted by the past, which comes tumbling out one day to her daughter: As an unwed teenager, she gave birth to a son at a convent. She was forced to work there, unpaid; as supposed penance, the baby was essentially sold to a rich American couple against her consent. Her yarn reaches disgraced reporter Martin Sixsmith (Coogan), who initially turns his nose up at the tale's piddling "human interest" angle, but slowly gets drawn in by the unexpected twists and turns of the story — and likely the possibility of taking down some evil nuns — as well as seemingly naive Philomena herself, with her delight in trash culture, frank talk about sex, and simple desire to see her son and know that he thought, once in a while, of her. It turns out Philomena's own sad narrative has as many improbable turnarounds as one of the cheesy romance novels she favors, and though this unexpected twosome's quest for the truth is strenuously reworked to conform to the contours of buddy movie-road trip arc that we're all too familiar with, director Stephen Frears' warm, light-handed take on the gentle class struggles going on between the writer and his subject about who's in control of the story makes up for *Philomena's* determined quest for mass appeal. (1:35) (Chun)

**Reaching for the Moon** Brazilian director Bruno Barreto (1997's *Four Days in September*) offers a moving account of the romantic relationship between the American poet Elizabeth Bishop (Miranda Otto) and the Brazilian architect Lota de Macedo Soares (Glória Pires), which spanned the 1950s and the better part of the '60s. The pair meet under inauspicious circumstances: traveling to Brazil, Elizabeth visits her old Vassar friend Mary (Tracy Middendorf) at the gorgeous rural estate where she lives with Lota, a wealthy woman from one of Brazil's prominent political families. Unfortunately for Mary, Lota's regard for the timid, restrained Elizabeth moves along a precipitous arc from irritation to infatuation, her subsequent impetuous pursuit of her lover's friend revealing a heartless egoism — as well as an attitude toward householding that blends a poly sensibility with a ruling-class sense of entitlement. The film tracks Elizabeth and Lota's enduring affair during a period marked by professional triumphs, personal lows, and political turmoil, all of which take their toll on the relationship. (1:56) (Rapaport)



# FILM LISTINGS

LEND YOUR PIPES TO “UNDER THE SEA” AND OTHER CLASSICS WHEN THE CASTRO THEATRE SCREENS A SING-ALONG VERSION OF 1989’S *THE LITTLE MERMAID*.

THEY’RE BAAACK: *PARANORMAL ACTIVITY: THE MARKED ONES* OPENS FRI/3. PHOTO COURTESY OF PARAMOUNT PICTURES

**Saving Mr. Banks** Having promised his daughters that he would make a movie of their beloved Mary Poppins books, Walt Disney (Tom Hanks) has laid polite siege to author P.L. Travers (Emma Thompson) for over 20 years. Now, in the early 1960s, she has finally consented to discuss the matter in Los Angeles — albeit with great reluctance, and only because royalty payments have dried up to the point where she might have to sell her London home. Bristling at being called “Pam” and everything else in this sunny SoCal and relentlessly cheery Mouse House environ, the acidic English spinster regards her creation as sacred. The least proposed changes earn her horrified dismissal, and the very notion of having Mary and company “prancing and chirping” out songs amid cartoon elements is taken as blasphemy. This clash of titans could have made for a barbed comedy with satirical elements, but god forbid this actual Disney production should get so cheeky. Instead, we get the formulaically dramatized tale of a shrew duly tamed by all-American enterprise, with flashbacks to the inevitable past traumas (involving Colin Farrell as a beloved but alcoholic ne’er-do-well father) that require healing of Travers’ wounded inner child by the magic of the Magic Kingdom. If you thought 2004’s *Finding Neverland* was contrived feel-good stuff, you’ll really choke on the spoons full of sugar force-fed here. (2:06) (Harvey)

**The Secret Life of Walter Mitty** Walter Mitty (Ben Stiller) works at the Life magazine archives, where the world’s greatest photo-journalists send him images of their extraordinary adventures. Walter lives vicariously. When he imagines his office crush (Kristen Wiig) trapped in a burning building, his inner superhero arrests his faculties and sends him flying through windows, racing up stairs to liberate children from their flaming homes. It’s all a fantasy, of course: the man works in a basement with pictures and George Bailey-styled dreams of travel, what does he have but his imagination to keep him warm? Turns out his workplace is planning to kill off its print edition and become LifeOnline — so facing the end of Life, and imminent quiet despera-

tion, this office-mouse is tasked with delivering the last cover the magazine will ever have. But frame 25 on the contact sheet — the one the magazine’s star photog (Sean Penn) calls “The Quintessence of Life” — is blank. Instead of crying defeat, Walter goes on a hunt for the photographer, his avatar of rugged outdoorsmanship, and the realization of his dreams of adventure. It’s liberating to watch him take risks — Stiller says years of watching Danny Kaye movies (Kaye starred in the 1947 adaptation of James Thurber’s short story) inspired the awkwardly balletic gestures of roving, frightened, ultimately exuberant Walter. The film, which Stiller also directed, is ultimately a dreamy parable about getting caught up in imagination — or just confusing images for real life — both of which feel timely in a world where libraries are cyberplaces and you can play “tennis” in front of your couch. The kind of guy who thought the biggest threat was making the first move, Walter learns differently when he takes actual risks: there is magic in this. (2:05) (Vizcarrondo)

**12 Years a Slave** Pop culture’s engagement with slavery has always been uneasy. Landmark 1977 miniseries *Roots* set ratings records, but the prestigious production capped off a decade that had seen some more questionable endeavors, including 1975 exploitation flick *Mandingo* — often cited by Quentin Tarantino as one of his favorite films; it was a clear influence on his 2012 revenge fantasy *Django Unchained*, which approached its subject matter in a manner that paid homage to the Westerns it riffed on: with guns blazing. By contrast, Steve McQueen’s *12 Years a Slave* is nuanced and steeped in realism. Though it does contain scenes of violence (deliberately captured in long takes by regular McQueen collaborator Sean Bobbitt, whose cinematography is one of the film’s many stylistic achievements), the film emphasizes the horrors of “the peculiar institution” by repeatedly showing how accepted and ingrained it was. *Slave* is based on the true story of Solomon Northup, an African American man who was sold into slavery in 1841 and survived to pen a wrenching

account of his experiences. He’s portrayed here by the powerful Chiwetel Ejiofor. Other standout performances come courtesy of McQueen favorite Michael Fassbender (as Epps, a plantation owner who exacerbates what’s clearly an unwell mind with copious amounts of booze) and newcomer Lupita Nyong’o, as a slave who attracts Epps’ cruel attentions. (2:14) (Eddy)

**Tyler Perry’s A Madea Christmas** (1:45) **Walking With Dinosaurs** Like hungry, fast-moving Chirostenotes, movieland has a habit of poaching from all comers, be it a toy, video game, or here, a hugely successful 1999 BBC documentary miniseries of the same name. This 3D hamburger version of the award-winning six-parter plays to dinos’ most avid audience, traditionally — kids — by anthropomorphizing runt Pachyrhinosaurus, otherwise known as Patchi (voiced by Justin Long), as the scrappy young hero of this adventure and dramatizing life-and-death migrations his herd undertakes each year as rites of passage. Framing the adventure is a present-day dig with archaeologist Zack (Karl Urban), his skeptical nephew (Charlie Rowe), and gung-ho niece (Angourie Rice). With a broken 70 million-year-old tooth in hand — and with help from prehistoric Alexomis bird Alex (John Leguizamo, who provides most of the levity), we learn about Patchi, his brother Scowler (Skyler Stone), and their herd of horned, thick-noised lizards as they make their way south for winter and back, encountering multiple dangers and predators, as well as let’s-make-a-family delights in the form of young female Juniper (Tiya Sircar) along with way. Count on the CGI to be seamless, the 3D to come in handy when it comes to incoming Quetzalcoatlus, and the choice of not having the lizards’ lips move as they speak to seem tasteful and wise — especially when it comes dubbing for a global audience. (1:27) (Chun)

**The Wolf of Wall Street** Three hours long and breathless from start to finish, Martin Scorsese’s tale of greed, stock-market fraud, and epic drug consumption has a *lot* going on — and the whole thing hinges on a bravado, breakneck performance by latter-day

Scorsese muse Leonardo DiCaprio. As real-life sleaze Jordan Belfort (upon whose memoir the film is based), he distills all of his golden DiCaprio-ness into a loathsome yet maddeningly likable character who figures out early in his career that being rich is way better than being poor, and that being fucked-up is, likewise, much preferable to being sober. The film also boasts keen supporting turns from Jonah Hill (as Belfort’s crass, corrupt second-in-command), Matthew McConaughey (who has what amounts to a cameo — albeit

a supremely memorable one — as Belfort’s coke-worshipping mentor), Jean Dujardin (as a slick Swiss banker), and newcomer Margot Robbie (as Belfort’s cunning trophy wife). But this is primarily the Leo and Marty Show, and is easily their most entertaining episode to date. Still, don’t look for an Oscar sweep: Scorsese just hauled huge for 2011’s *Hugo*, and DiCaprio’s flashy turn will likely be passed over by voters more keen on honoring subtler work in a shorter film. (2:59) (Eddy) **SFBG**



## FIRST RUN VENUES

The following is contact information for Bay Area first-run theaters.

**Balboa** 38th Ave/Balboa. 221-8184, www.balboamovies.com.

**Bridge** Geary/Blake. 267-4893.

**Century Plaza** Noor off El Camino, South SF. (650) 742-9200.

**Century 20** Junipero Serra/John Daly, Daly City. (650) 994-7469.

**Clay** Fillmore/Clay. 267-4893.

**Embarcadero** 1 Embarcadero Center, promenade level. 267-4893. Theater closed for renovations until November 2013.

**Empire** West Portal/Vicente. 661-2539.

**Four Star** Clement/23rd Ave. 666-3488.

**Marina** 2149 Chestnut. www.Intsf.com/marina\_theatre

**Metreon** Fourth St/Mission. 1-800-FANDANGO.

**New People Cinema** 1746 Post. www.newpeopleworld.com.

**1000 Van Ness** 1000 Van Ness. (800) 231-3307.

**Opera Plaza** Van Ness/Golden Gate. 267-4893.

**Presidio** 2340 Chestnut. 776-2388.

**SF Center** Mission between Fourth and Fifth Sts. 538-8422.

**Stonestown** 19th Ave/Winston. 221-8182.

**Sundance Kabuki Cinema** Post/Fillmore. 929-4650.

**Vogue** Sacramento/Presidio. 221-8183.

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**AMC Bay Street 16** 5614 Shellmound, Emeryville. (510) 457-4262.

**California** Kittredge/Shattuck, Berk. (510) 464-5980.

**Cerrito** 10070 San Pablo, El Cerrito. (510) 972-9102.

**Emery Bay** 6330 Christie, Emeryville. (510) 420-0107.

**Grand Lake** 3200 Grand, Oakl. (510) 452-3556.

**Jack London Stadium** 100 Washington, Jack London Square, Oakl. (510) 433-1320.

**Magick Lantern** 125 Park Place, Point Richmond. (510) 234-1404.

**New Parkway** 474 24th St, Oakl. (510) 658-7900.

**Piedmont** Piedmont/41st St, Oakl. (510) 464-5980.

**Rialto Cinemas Elmwood** 2966 College Ave. at Ashby, Berk. (510) 433-9730.

**Shattuck Cinemas** 2230 Shattuck, Berk. (510) 464-5980.

**UA Berkeley** 2274 Shattuck, Berk. (510) 843-1487. **SFBG**



## REP CLOCK

Schedules are for Wed/1-Tue/7 except where noted. Director and year are given when available. Double and triple features marked with a •. All times pm unless otherwise specified.

**BAY MODEL** 2100 Bridgeway, Sausalito; www.tiburonfilmfestival.com. Free. **Santiago is Santiago** (Haack, 2013), Tue, 6.

**BERKELEY FELLOWSHIP OF UNITARIAN UNIVERSALISTS** 1924 Cedar, Berk; www.bfuu.org. \$5-10. **Money & Life** (2013), Thu, 7.

**CASTRO** 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$8.50-12. **Breakfast at Tiffany’s** (Edwards, 1961), Wed, 2, 4:45, 7:30. **The Little Mermaid** (Clements and Musker, 1989), presented sing-along style, Jan 5-10, 7 (also Wed/5, 2:30).

**CHRISTOPHER B. SMITH RAFAEL FILM CENTER** 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. \$6.50-\$10.75. **A Touch**

**of Sin** (Jia, 2013), Jan 3-9, call for times. “Sundance Film Festival Shorts,” eight selections (comedy, drama, animated) from the 2013 Sundance Film Festival, Jan 3-9, call for times.

**PACIFIC FILM ARCHIVE** 2575 Bancroft, Berk; (510) 642-5249, bampfa.berkeley.edu. \$5.50-9.50. PFA closed until Jan 16.

**ROXIE** 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$6.50-11. **A Touch of Sin** (Jia, 2013), Jan 3-9, 6:45, 9:30 (also Sat-Sun, 4). “Shane Carruth: Hard Science and Human Nature.” •**Primer** (Carruth, 2004), Mon, 7:15, and **Upstream Color** (Carruth, 2013), Mon, 9:30. With Carruth live via Skype after both films. **Northern Lights** (Hanson and Nilsson, 1978), Tue, 7.

**TANNERY** 708 Gilman, Berk; berkeleyundergroundfilms.blogspot.com. Donations accepted. “Berkeley Underground Film Society.” **Disco 9000** (Martin, 1976), Sat, 7:30; **The Red Shoes** (Powell and Pressburger, 1948), Sun, 7:30. **SFBG**

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 NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES. Date of Filing Application: November 20, 2013. To Whom It May Concern: The name of the applicant is: TAVERN 242 L-PSHIP. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 240-242 OFARELL ST, SAN FRANCISCO, CA 94102. Type of Licenses Applied for: 75- On-Sale General Brew-Pub Dec. 18, 25, Jan. 1, 2014  
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